

Amateur photographer

Expert guide

How to take real-life portraits

Passionate about photography since 1884



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UK locations

TESTED

**Canon, Nikon
and Sony-fit**
lenses reviewed:

Tamron 45mm f/1.8

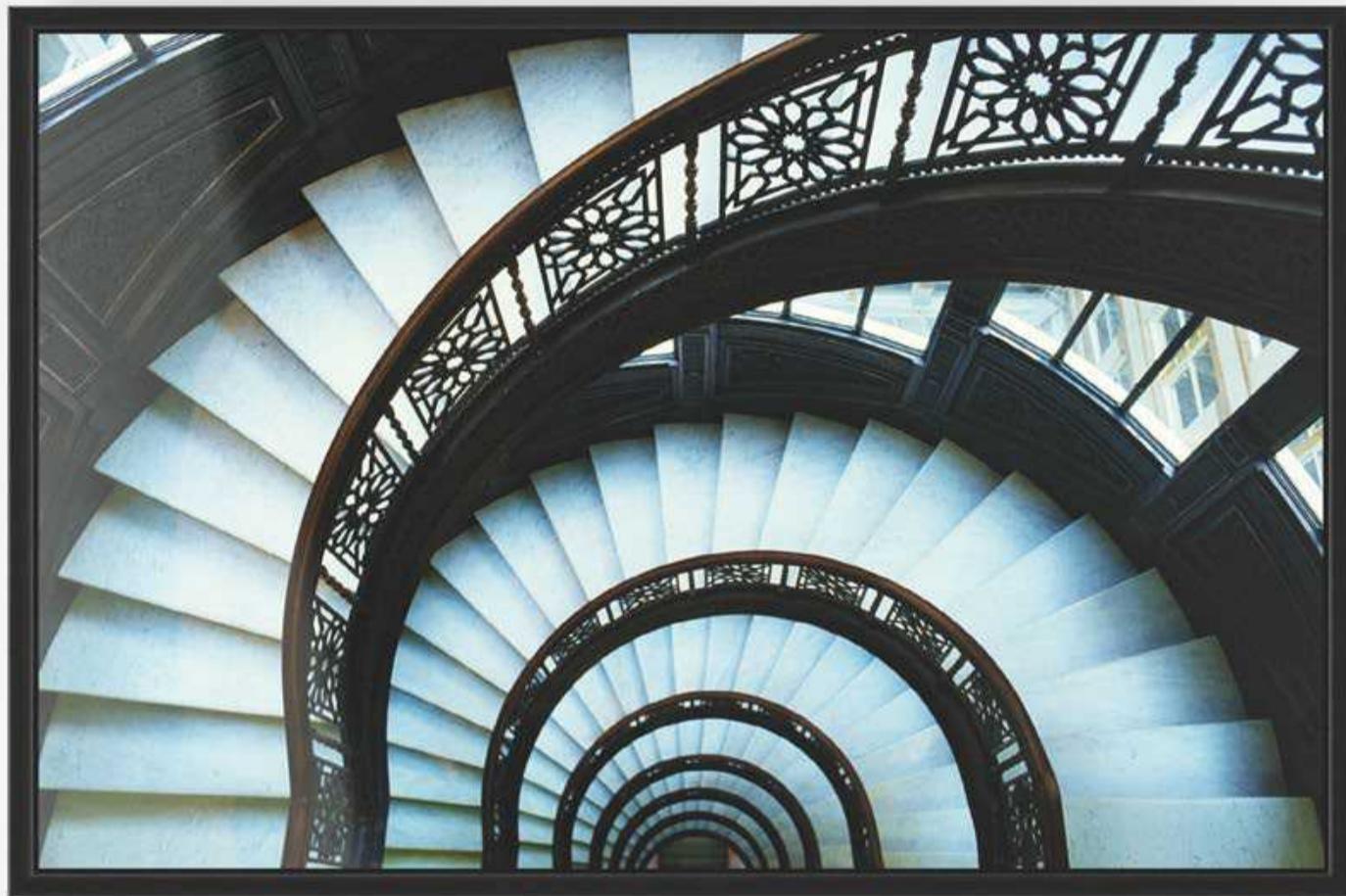
Laowa 15mm f/4 macro shift lens

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Photographing people can be difficult. I think a lot of photographers believe you need models and a studio. Where do you find these people? How do you go about booking them? What's the proper etiquette? How do you direct them? What about hair, make-up, lighting and studio hire? And then there's the worry of looking foolish by making a mistake or not knowing quite what you're doing. It's

no wonder many people don't bother.

It doesn't have to be like this. Friends and family often make better subjects. They're more understanding. And forget the studio. If you photograph people where they feel comfortable you'll get natural looking images as a result – and images that mean something to both you and them. Read more on pages 10-15, and then perhaps we should all try to take a portrait of someone we know this week. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK



©ROMAN MURRAY

Venice City Limits by Roman Murray

Nikon D800, 24-70mm, 1/1,600sec at f/2.8, ISO 400

Here we have a shot by an AP Flickr visitor known as Mr Roman, who uploaded a striking shot found during one of his regular road travels. Roman (who also happens to be a stand-up comedian) is the kind of photographer who never ventures anywhere without his camera in grasping distance. Wherever he is, he can always be found with his trusty Nikon D800.

This particular image was taken while driving in Venice, Illinois, in the USA. There are a number of things to like about it, particularly its understated tonal range, which holds just enough back to add real atmosphere to the scene. The off-kilter position of the 'city limits' sign also adds a sense of narrative and visual dynamism to an already unusually composed shot.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Polaroid and GoPro row

Polaroid camera-maker C&A Marketing has sued GoPro, claiming the GoPro Hero4 Session, unveiled this summer, copies the 'rounded edges, slightly recessed lens and single button on top' of the Polaroid Cube (pictured) that was launched last year. GoPro denies it infringed the patent and claims it was developing its camera 'well before' Polaroid filed its patent.



Sigma dp Quattro design award

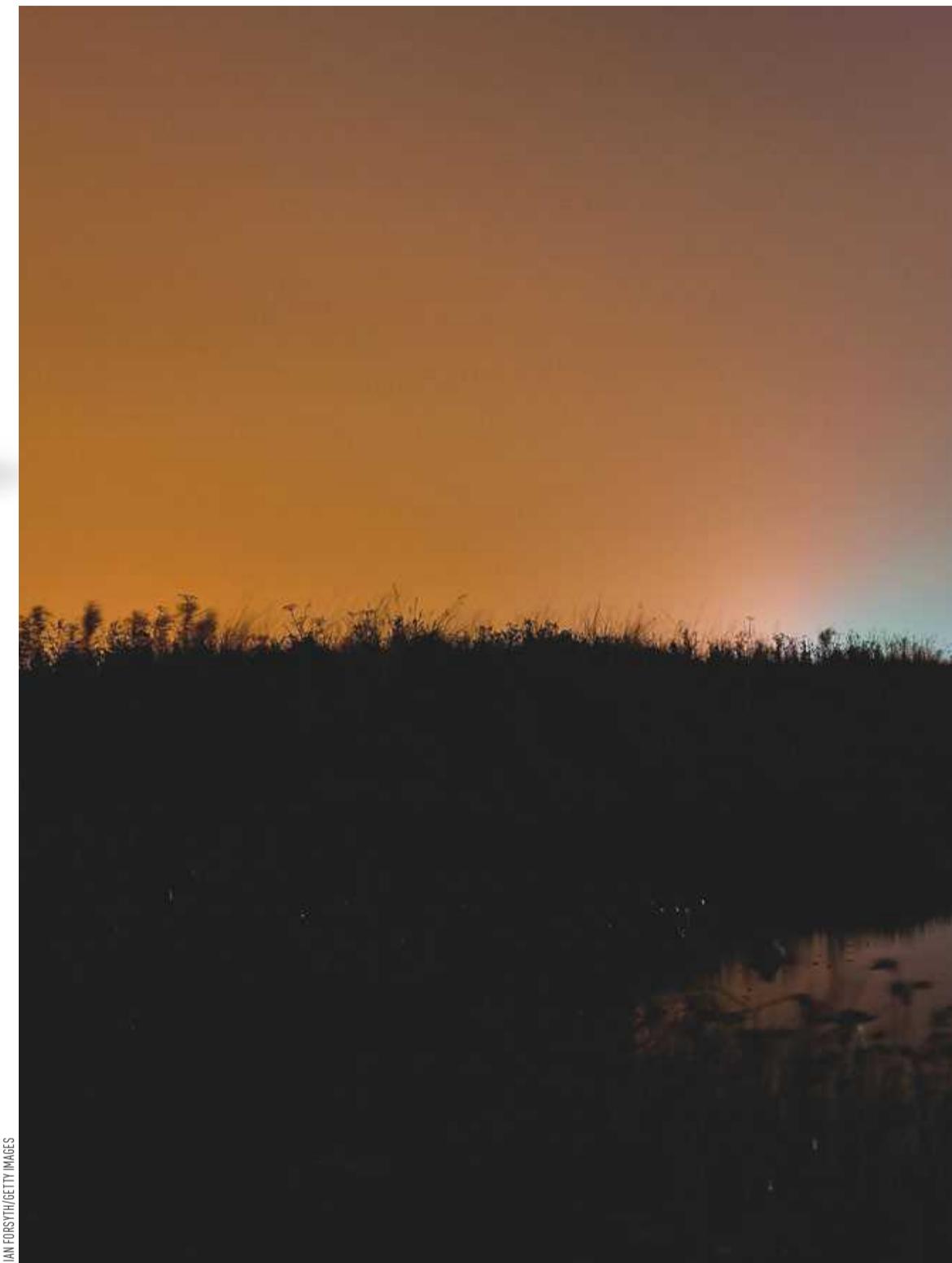
The Sigma dp Quattro series of compact cameras, the first of which sported a body shape described as bulky and awkward by AP last year, has won the German Design Award 2016's Excellent Product Design Entertainment category.

The German Design Council praised the camera's 'excellent proportions, light weight and perfect ergonomics'.



Demand for Sony cameras slides 27%

Unit sales of Sony digital cameras, including interchangeable-lens models, fell 27.2% for the three months to 30 September 2015 compared to the same quarter last year. Sony attributed this to a contraction of the market. However, cost cuts and an improvement in product mix helped boost operating income.



WEEKEND PROJECT

Fairgrounds

With the arrival of the winter months and shorter days, fairgrounds and funfairs set up in towns up and down the country. Apart from offering good, clean fun for families and individuals alike, they also make brilliant night-time subjects for photographers. Keep an eye out for posters, check your local press to see when one will be visiting your area, or head out to a permanent site. Most seaside resorts offer a delightful mix of neon lights, rides and candy floss.

Before venturing off in the evening, it's worth popping along in daylight hours to get to know your way around and size up the opportunities – it also gives you a chance to check out potential shots on offer. Then wrap up warmly and head off for an evening's fun-filled photography.



Daniel Kleinman (pictured left), who directed the opening credits of new James Bond movie *Spectre*, has given tips to budding filmmakers. 'Think of the story first, then the technique that's going to bring the story to life,' he told The Video Mode. To watch the interview visit www.thevideomode.com.

New portrait gear

Lastolite has launched the Ezybox Speed-lite 2 (£49.99), a new collapsible softbox for portrait photography that measures 22x22cm. It features a silicone strap and ratchet knob that allows strap tension to be adjusted according to the flashgun for a 'secure fit'. Three new collapsible backgrounds, priced £169.99, are also available. For details visit www.lastolite.co.uk.



1 Get there before nightfall to make the most of the lovely dark-blue sky before it turns pitch black. In this way you'll be able to shoot rides against a slightly brighter background and take advantage of the colourful lights littering the fairground.

2 There's nothing wrong with opting to shoot rides handheld with a high ISO. However, using a tripod and selecting a slower shutter speed can produce some striking results, even on evenings when you're working with overcast skies.

BIG picture

Whitby Abbey lights up for Halloween and Goth shenanigans

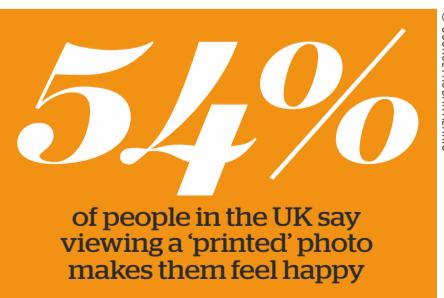
 In this unusual and beautifully coloured image, we see the spectacular light display that illuminated the historic Whitby Abbey in North Yorkshire. Originally part of the inspiration for Bram Stoker's novel *Dracula*, when the writer stayed there in 1890, the structure occupies a commanding (if slightly spooky) position overlooking the North Sea. The famous Benedictine abbey was illuminated over four nights in late October to coincide with Halloween and the Whitby Goth Weekend (WGW). The WGW is a twice-yearly music festival for Goths (a subculture focused on heavy rock music, and a fascination with the dark, mysterious and moody), although the event also attracts other alternative lifestyles and people dressed in historical, fantasy and sci-fi costumes.

Words & numbers

The camera makes you forget you're there. It's not like you're hiding but you forget, you're just looking so much

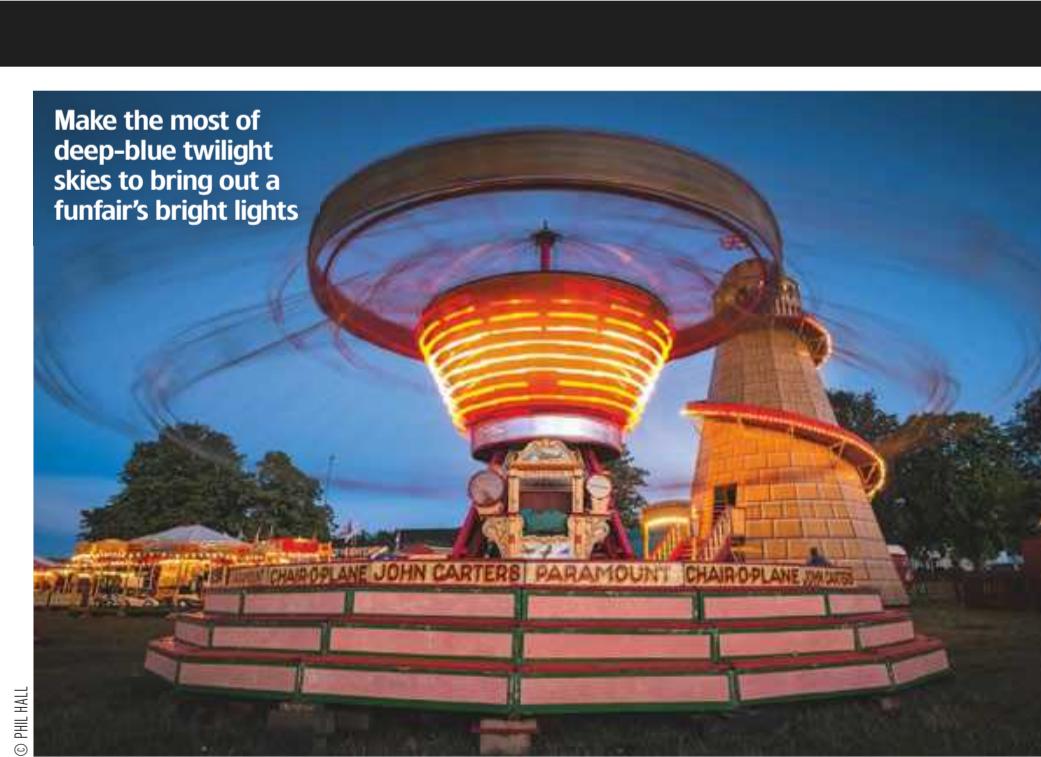
Annie Leibovitz

American photographer
b 1949



3 Think about shooting candids – a fast prime like a 35mm f/1.8 or 50mm f/1.4 is perfect for this. Crank up the ISO, but rather than raising the camera to your eye and drawing attention to yourself, shoot from the hip for more unguarded results.

4 Detail shots can tell a story just as well as wider shots can, so as you're wandering around look for small points of interest. This could be ornate detailing on rides, close-ups of slot machines or food like candy floss and toffee apples.





Photographers can inadvertently thwart stags' attempts to mate, when the hinds scatter

Photographers accused of disturbing red deer

Hordes of amateur photographers are disturbing red deer during the breeding season, potentially threatening the quality of the herd, those in charge of London's Richmond Park have warned.

'I have seen 60 photographers around a single [deer] harem,' said Richmond Park's assistant park manager Adam Curtis.

Although Curtis said this number is an exception rather than the rule, it is normal to see groups of at least 20 photographers gathered around deer at weekends, in the hope of seeing stags lock antlers.

Richmond Park is home to more than 600 deer, which are allowed to roam free. The rutting season takes place from the end of September until November.

In an interview with AP, Curtis explained that disturbance of deer during the rutting season has the potential to affect the quality of the population by weakening the herd.

This is because the dominant male becomes exhausted in its attempts to mate with females, which scatter when disturbed and who later mate with a 'subordinate' male instead.

'We want the deer to behave naturally,' said Curtis, adding that

annual visitors to Richmond Park have doubled to 5.5 million over the past decade.

Such is the scale of the problem that, for the first time, Richmond Park this year decided to issue an appeal – urging photographers to keep at least 50 metres away from the animals and ensure they use a long lens and a tripod.

Amateur photographers are seen as the main culprits during rutting season, rather than commercial photographers who are required to apply for a Royal Parks' permit and

therefore not regarded as a threat.

And although the smartphone revolution has led to an overall increase in disturbances to deer throughout the year, camera phone users are not the problem at breeding times, according to Curtis.

Animals become 'stressed'

He advised photography enthusiasts to avoid peak times by visiting mid-week, and to be prepared to move away from the first herd they come across.

'Rutting is a spectacle people enjoy and photograph... Don't just stay at the first harem you see at the gate,' he added.

Curtis, who said that photographers are the most peaceful users of the park, stressed there are no plans to issue a ban on photos during October.

'That would be a sorry state of affairs all round,' he said.

Dog walkers are also a threat. In an earlier statement Curtis said: 'We issue this advice for the well-being of our deer and park visitors. Deer can become stressed and behave unpredictably if they feel threatened by dogs or have hordes of people standing close by trying to take pictures.'

Royal Parks' advice to photographers

- Always keep at least 50 metres away from deer.
- Never touch or feed the deer. Deer are wild animals, not pets.
- Avoid getting in between two deer.
- Never photograph the deer at close range – use a long lens.
- Consider taking photos at less busy off-peak times, such as early mornings and weekdays.



Drone maker takes slice of Hasselblad

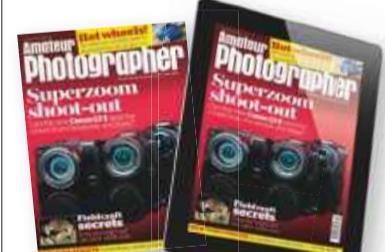
DJI DRONE maker DJI has acquired a minority stake in legendary camera maker Hasselblad, a company with a history of aerial photography including NASA space missions.

The 'strategic partnership' will allow the companies to combine their 'technical knowledge and inventive spirit'.

Hasselblad CEO Perry Oosting said: 'DJI and Hasselblad are equally enthusiastic about creativity and excellence, and we are looking forward to sharing technical expertise and paving the way for future innovations.'

DJI's founder and CEO Frank Wang said: 'With this partnership, we combine our strengths to further push the borders of what's possible in imaging technology.'

Founded nearly 75 years ago, Hasselblad has focused on medium-format camera gear.



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Sony unveils Alpha 68 A-mount camera

SONY has confirmed the upcoming launch of the rumoured Alpha 68 A-mount camera, a 24-million-pixel model that uses a 4D focus system plucked from the Alpha 77 II.

Introduced in the Alpha 77 II, 4D Focus is designed to deliver 'wide autofocus coverage: (2D height and width), fast AF speed (3D depth) and enhanced predictive tracking (4D time)'.

Like the Alpha 77 II, the Alpha 68 boasts 79 phase-detection AF points, including 15 cross points, and an f/2.8 AF sensor point for tackling 'dimly-lit scenes'. This compares to a 15-point AF sensor on the 20.1MP Alpha 58.

Other features include a top burst rate of eight frames per second (the same as the Alpha 58) and a maximum ISO of 25,600 – an improvement on the top ISO of 16,000 on the Alpha 58.



The Alpha 68 has Sony's Translucent Mirror Technology

A 2.7in LCD screen is built to tilt upwards by 135° or down 55°, while ten customisable function buttons can be assigned for fast access to the most-used settings.

The Alpha 68, which uses an APS-C-sized imaging sensor, is aimed at photo enthusiasts.

There is as yet no word on a UK launch date or price.

Turn digital photos into 20x24in prints

PHOTOGRAPHERS can turn their digital photos into large-format 20x24in Polaroid prints in a new service from the Impossible Project.

Supersense is the brainchild of the Impossible Project founder Florian Kaps.

'At the click of a mouse, everybody can now expose personal, digital images with the legendary 20x24 camera,' the company said of the service, which costs €250 for a single 20x24 'online exposure'.

'Customers simply send their digital photographs to Supersense, where one of the seven worldwide-available 20x24 camera giants is located.'

'Supersense 20x24 experts then expose digital images from an iPad Mini's retina display, through the 20x24 camera onto 20x24 film.'

For more details visit <http://largeformat.supersense.com>.



The photos come in an 'art-edition' roll

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

WEST SUSSEX



50 Years of Kew at Wakehurst

If you fancy an uplifting day out, then go and see the selection of photographs of Kew's West Sussex garden at Wakehurst, taken over the past 50 years. Discover the garden's history and how things have changed over that time.

Until 31 December, www.kew.org/visit-wakehurst

LONDON



World Press Photo

See the incredible images that make up 58th World Press Photo competition at London's Southbank Centre. There's a great emphasis on tragedy and drama, but occasionally the warmth of the human spirit shines through.

Until 29 November, www.southbankcentre.co.uk



Street Photography Awards 2015

LensCulture's Street Photography Awards 2015 has found its winners and finalists. The competition was open to street photographers from across the globe with winning images being awarded to both single and series shots.

Online, www.lensculture.com

KICKSTARTER



A Thousand Dawns

Get online and give Rob Lutter's books, *A Thousand Dawns* and *LifeCycle*, a final push. Rob is looking to hit the £15,000-mark to fund the dual publication of his novel as well as his travel photography book.

Until 23 November, www.kickstarter.com/projects/roblutter/a-thousand-dawns-the-lifecycle-story-and-photobook

Magnus Arrevad

Five years in the making, with images spanning several countries, the exhibition and book *Boy Story* by Magnus Arrevad captures the decadent highs of the male burlesque scene. See it at 5 Willoughby Street, London WC1A 1JD. Until 8 December, www.boystory.org

LONDON





Viewpoint

Jon Bentley

It requires specialised equipment to photograph paintings for archive and research. Then there's also the prospect of identical reproductions using 3D printing

Frederick Wiseman's three-hour documentary film on The National Gallery includes a tantalising glimpse of a gallery photographer at work. The gallery started photographing its priceless works in 1919 and has often helped develop new recording methods; it was a digital pioneer as early as 2002, shooting all its paintings using custom-built high-res digital cameras.

Their use of sophisticated and groundbreaking techniques continues, as I discovered when I met photographer Anna Arca while she was recording a resplendent 14th century panel by Giovanni da Rimini.

As you'd expect, there was a colour chart beneath the painting for calibration and power-stabilised lights at an acute angle as possible to minimise reflections. More surprisingly, perhaps, the gallery routinely uses 'multi-shot' technology. Instead of a single exposure, Anna's 50-million-pixel Hasselblad takes four shots to build up an image – separate red, green and blue frames, plus an extra green one to record luminance. To ensure the necessary stability between shots the camera mount is the size of a mature tree, while the painting is secured on a precisely controlled electronic frame that can move

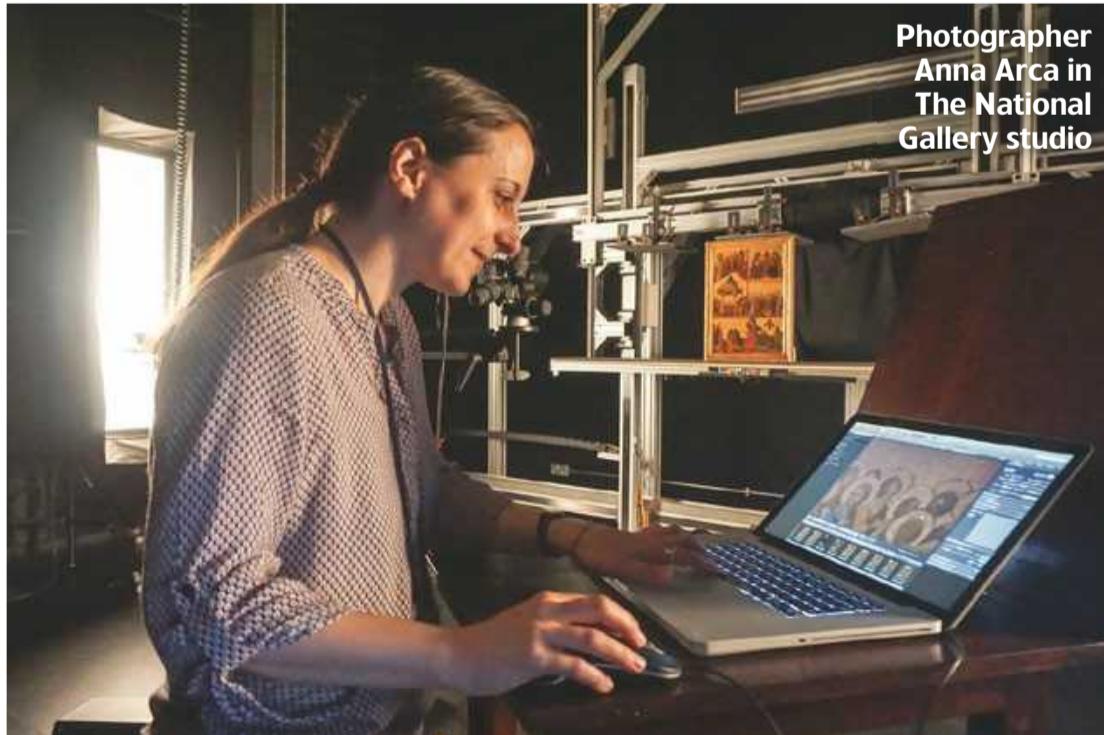
larger pictures round to build a final image from up to 90 separate 'tiles'.

Intriguingly, the gallery is also scanning the surface of paintings to create elaborate 3D models of the works. Each pixel is now a reference point on a map of the painting that is used to store information about depth and texture, along with beneath-the-surface data from infrared and X-ray photography. There are also statistics about how the painting responds to different light directions and sources, its reflectivity and how it alters over time.

But Denise King, head of imaging, worries that the vast volume of digital information is starting to impose a real storage headache, not helped by an irritatingly frequent need to migrate it to new systems. She's not about to abandon any of the gallery's analogue materials, and notes that film X-rays still beat digital ones for detail – invaluable when counting threads on a canvas, for example.

Once you have a digital 3D model of a painting there's the exciting prospect of 3D printing it. The gallery is working on this too. When that happens it will be worth a whole documentary by itself.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



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New Books

The latest and best books from the world of photography. By Oliver Atwell



Tideland by David Batchelder, Schilt Publishing, £50, paperback, 256 pages, ISBN 978-9-05330-856-1

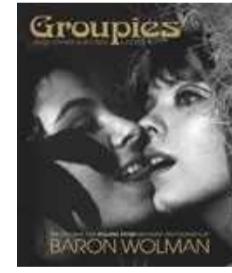


FOR five years David Batchelder trod the soft sand of the beaches in the tidal regions of the Isle of Palms, South Carolina, USA. As he began to study the ephemeral patterns and pigments through his camera's viewfinder, he discovered a world that was unique to the moment. Moving your way through the distinctive images in *Tideland* feels like being presented with a book of Rorschach ink-blot tests and being asked to say what you see.

As with those tests, there is no right or wrong answer. Each abstract image holds something entirely personal to the viewer. David Campany's introductory essay is particularly enlightening, and it's worth viewing the images, reading the essay and then going back to look at the images again with fresh eyes and a fresh understanding. This is a truly beautiful book that demonstrates not only photography's ability to extract the beauty from the everyday, but also our own drive to find meaning in scenes we often overlook. ★★★★★

Groupies and Other

Electric Ladies by Baron Wolman, ACC Editions, £40, hardback, 192 pages, ISBN 978-1-85149-794-2



THE 1960s were a time of rock music, counterculture and social revolution. While this may have appeared to have been truly progressive (and it largely was), these scenes, particularly in music, were still largely patriarchal. This meant that some young women needed another way in which they could explore their own liberation. Thus groupies were born, a set of women who enticed male performers and became an intrinsic part of the rock scene. In 1969, *Rolling Stone* magazine produced a special issue with interviews and photos profiling this group. This book features those (updated) interviews and several never-before-seen images and contact sheets. There's something admirable about the sheer nerve and determination of these women. They were controversial then and they're controversial now. That says a lot. ★★★★★

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Steve Morgan

Steve is based in Hebden Bridge, West Yorkshire, and specialises in location portraiture for editorial and corporate clients. Known for his strong graphic style, his work is regularly commissioned by national and international clients.
www.stevemorganphoto.co.uk



The use of the surroundings not only provides context, but also creates a mood and narrative

ALL PICTURES © STEVE MORGAN

KIT LIST



► Prime lens

A wide maximum aperture is important to focus quickly and shoot at a reasonable ISO and shutter speed. My current favourites are the Canon 35mm f/1.4 and 85mm f/1.2. A 50mm f/1.8 or f/1.4 are more affordable alternatives.



► Lighting

The Elinchrom Ranger Quadra with two heads and two hybrid power packs means I can work away from the mains with a powerful flash. When travelling light, two Canon Speedlites and an ST-E2 transmitter do the job.





► Reflector

The California Sunbounce Pro kit with its large 6x4ft reflector area provides effective fill-in light for subjects up to full length. It can be used outdoors shooting against the sun, or indoors by bouncing window light to increase shadow detail.



► Gaffer tape

The photographer's enduring friend, this is an essential piece of kit to have on standby. Use it to secure flashguns to posts by fashioning snoots for the flash out of gaffer tape and cardboard. Apparently, it's also used for securing trailing cables.

Telling tales

Steve Morgan explains how to reveal insights into your subject's character and interests by creating an environmental portrait

Telling stories in photography is not just the preserve of the globe-trotting photojournalist. Taking a portrait of a person in their home, place of work or community can convey a sense of who they are, their character, an insight into their personality and a window into their lives. This is environmental portraiture. Also known as location portraiture, this technique uses the surroundings not only to provide context but also to help create a mood and a composition that contributes to an understanding of that person.

The beauty is that most of us will know someone with an interesting pastime, job or hobby that would make a perfect subject for an environmental portrait. Before you start shooting, though, there are four main elements to be considered



Fast primes
are necessary
in low-light
conditions



Using flash on location is a great way to separate your subject from the background



Make sure your subject feels at ease in front of the camera – try working with them on ideas for the shoot



when taking environmental portraits – subject, location, lighting and lens choice.

Listen to your subject

If the person you're photographing is unknown to you, find out something about them. At the very least it will enable you to use a few conversational gambits, and keep your subject relaxed and at ease. Be confident and in control of the shoot. You're the one leading the way, but also listen to your subject – they may have ideas for locations or set-ups and this invests them in the shoot. Also try to keep your subject at ease and relaxed – keep smiling! You need them to be comfortable in front of the camera. If one particular set-up isn't working don't get frustrated, just move on and find another.

Make sure the subject is wearing something relevant to the location. For example, if you're shooting a gamekeeper on moorland they need to look the part and be wearing and carrying the proper kit. You're telling a story about that person, so the location should be part of the narrative and form the context of the image: a shepherd in the fields with his sheep, a steelworker in the foundry.

Look around the location in which you're shooting, look at backgrounds with an eye to composition and colour. See where the light is coming from – is it window light, tungsten, fluorescent? Are you going to need to use a flash set-up, or use available light and possibly require a reflector?

Lighting

Lighting helps set the mood and the look of the image, and you need to determine what's most appropriate for the subject in that environment. For instance, use hard-contrast location flash lighting for an ironworker in the foundry or soft, high-key lighting with a combination of fill-in flash and window light for a beauty therapist.

Lens choice is important when choosing how much of the

Behind the scenes

SELF-GENERATED projects form an integral part of a professional photographer's portfolio. I wanted to do a picture story on manual workers in industrial environments. Many industries today have modernised into sleek, clean and automated factories, but it is still possible to find places where traditional working methods are the norm.

Hargreaves Foundry in Halifax, West Yorkshire, kindly allowed me to spend a day at its works and gave me excellent access. The glow from the molten metal in the cauldron and in the furnace was very evocative, but they were the only spots of light in a generally

dark foundry. Flash lighting was essential to create the mood of the portraits I required.

In the image right, the foundryman and furnace are lit by a Canon 580EX II Speedlite to the left of the subject, set on manual, mounted on a lighting stand and triggered remotely. The heat, noise and fumes were pretty intense, and I had to work fast as the process was ongoing and wouldn't be stopped for me to take pictures. Communications with the subject were mainly by shouts and hand gestures, but we got there in the end and I even won a couple of photographic awards for my efforts.

In some conditions you'll have to work fast



'Lens choice is important when choosing how much of the background to include'

► background you wish to show to give a sense of place. My favourite lens for this is the 35mm, which is generally wide enough to show the subject in their environment and give context.

When shooting outdoors with grey skies, I sometimes use location flash to achieve dramatically lit subjects with dark, moody backgrounds and skies using a wideangle lens. I expose for the cloudy sky and set the main flash unit on a stand at about a 60° angle from me. You could also set a flash slightly behind the subject and opposite the main flash to provide shape and backlighting.

Lighting the subject with flash while underexposing the background has two main effects. It creates drama by separating the subject from their background, and enables you to shoot at an aperture that brings the background into focus to reveal a sense of place.

Available light

Using available light is often the preferred option and a reflector, large or small, can be very useful in these situations to fill in any unsightly facial shadows. If you're shooting reportage you may still want to capture portraits 'looking to camera', especially for a situation and background that work for a more formal composition.

Pick your background with care and check it often. Look for any elements behind and to the side of the subject that can detract from the image. The most obvious are posts or streetlights coming from the backs of heads, but also unsightly items such as waste bins and too obvious ornaments that will draw attention away from your main subject. Just making slight adjustments in your posture and position, bending your knees slightly or moving just a couple of inches to the side can make a huge difference to the final composition.

Keep in mind what's working and what isn't. Develop the aesthetic components that are effective, and bring both technical and compositional elements together for an image that you think works. This is when you realise the pleasure of the job – knowing when you have an image that 'works' and that you have *the shot*.

Editing

Post-production can also play a part in creating the final look of the image. For instance, if you want to create a 'grittier' look to your portrait, increase the clarity setting and desaturate the image slightly.

I find shooting location portraits hugely satisfying and endlessly interesting. It offers you a window into people's lives and everyone has a story to tell.

AP



Rowan Martin with her daughter Iris at their home in Leeds, taken with a 20mm wideangle lens



Zoomed flash without a diffuser was used here



I used a 50mm lens and available light in this image

STEVE'S TOP TIPS



1. Context

When shooting an environmental portrait, choose a location to add context and relevance to the story you're telling. Here I shot the CEO of a wool-clothing manufacturer pictured with textile looms and wearing the company's product.



2. Add drama

If you want to add a bit of extra drama to your shot, the use of off-camera flash can be incredibly successful. Here the flash side lit the subject, and the ambient exposure was underexposed to isolate him from the background.

Before and after

WHILE running through my local woods I spotted Drew from the National Trust cutting trees. I rushed back home, got my kit and set up the shot. The image looked very top lit with skylight coming through the autumn leaves. If I exposed for Drew it would have blown out the trees behind him and wouldn't have any depth of colour. So I set up two Canon Speedlites fitted with plastic diffuser heads to soften the light a little, triggered remotely using a Speedlite transmitter on-camera. The main light was to the left of Drew and one to the right, slightly behind him, to give more shape and definition. Without the addition of extra lighting the shot just wouldn't have worked.

Natural light didn't quite work here

Two Speedlites made a huge difference



Remotely positioned flashes can add drama



3. Differential focus

Using an 85mm f/1.2 lens at f/1.6, I was able to ensure this shepherd in the Lake District with his prize ram was separated from the background. It also allowed me to include the context of farm, fields and countryside. Keep the point of focus on the eyes of your subject.



4. Create a look

Sometimes the location for the shoot has no relevance, but look for elements that may make a striking image. The sunlight coming through the window was the most interesting feature of this office, and I used a large reflector to fill shadows on the left.



5. Contre-jour

Shooting against the light creates silhouettes and emphasises lines and shapes. Using a 24mm lens, the wet limestone on top of Malham Cove in North Yorkshire catches and reflects the early morning sun, and creates an atmospheric image.

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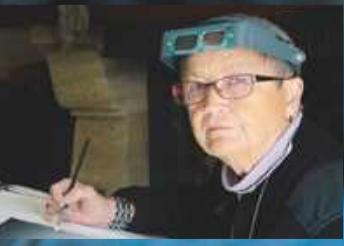
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Try your hand

Step away from those Photoshop tools – **Frances Schultz** has top tips and a step-by-step guide for hand colouring your prints

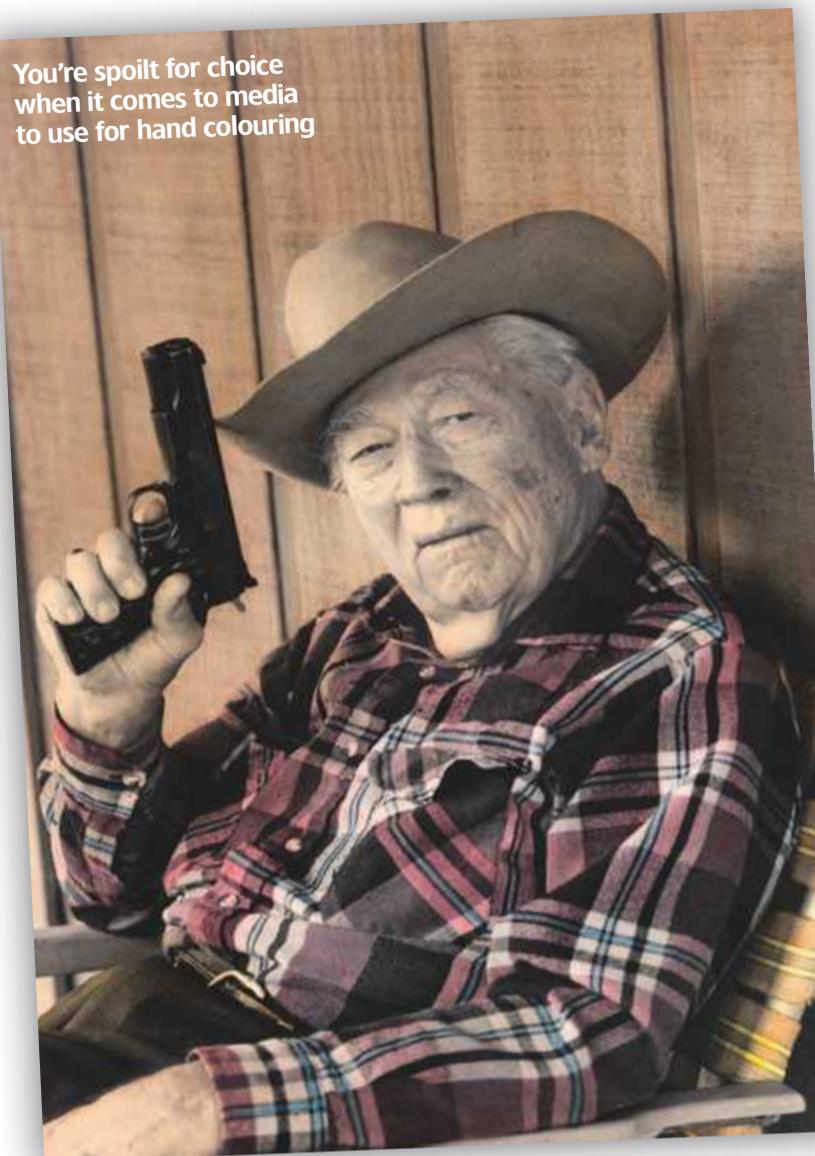


Two words sum up all you need to know about hand colouring: try it. There are no rules, and without giving it a go you can't tell what will work. For example, most inkjet papers are awful to work with, but just before I started this article I tried using coloured pencils bought in Lidl on Canson Arches paper from a shop selling surplus stock. It worked superbly. I also tried some ancient oil pastels on my favourite silver halide paper, Ilford Multigrade Art 300. They worked just fine, too.

Choosing a print

Choose a photograph you like, but don't practise on your best prints, especially when colouring with materials you might not have used before. Use test prints, spares and rejects. Even 'failures' can teach you for next time. There are, however, a couple of guidelines. First, heavy, dark prints are difficult to colour. Second, colour filtration can be very useful. For example, I'll use a red filter to lighten a London bus to a pale grey or almost white. Then I can use any red I like.

I much prefer silver halide paper, ideally Ilford Multigrade Art 300. It has a lovely surface texture and takes all the media I've tried. As a rule, matt papers will take more media, and better, than glossy. Some watercolour-type inkjet papers work OK with oils and coloured pencils, but not in my experience with dyes. Inkjet papers are, after all, designed to accept inks and dyes, and ensure there's no running, which means that blending colours is very difficult indeed. The only



'Choose a photograph you like, but remember not to practise on your best prints, especially when colouring with materials you might not have used before'

satisfactory inkjet medium I've ever found is Marshall's Ink Jet canvas, which is hard to find in the UK, but I haven't tried everything.

Materials and tools

You're spoilt for choice when it comes to media to use for hand colouring. Oils, coloured pencils (including water soluble), dyes ancient and modern, felt-tips and even food dyes can work. If permanence worries you, use materials sold for hand colouring. Otherwise, use anything that sticks to the paper.

For dyes and watercolours, use top-quality brushes. Cheap brushes with synthetic hairs split, splay, spread and don't hold the colour. Good brushes may seem expensive but last for years. You only need two or three: start with a 00 and 1.

Oils are normally applied not with a brush but (according to the area to be covered) with small wads of cotton wool, with cotton buds, or with a scrap of cotton wool wrapped around a toothpick or bamboo skewer. Obviously all these are disposable. You'll get through a lot of them. A kneadable or 'putty' rubber, supplemented by a good hard artists' eraser, is invaluable for blending and for lifting



A collection of coloured dyes with good brushes



Frances's work trolley: pencils, oils, dyes, SpotPens, Zig pens, erasers and oil palette



Albumen prints like these portraits (above and below) can produce wonderful results



STEP-BY-STEP USING OILS



Church of St Thomas à Becket, Kent

Marshall's oils and Faber-Castell watercolour pencils

This is an image on 12x16in Ilford Multigrade Art 300 paper, and before hand colouring I spotted it with SpotPens, although any spotting dye would do. Don't use watercolours as they may lift or smear, and make sure you work quickly otherwise it's harder to blend colours.



3 Colouring the church

The church itself required more finesse, but a cotton bud was still fine. The colour was sepia. For the roof, I mixed some vermillion with the sepia, using the same bud as before.



5 Adding detail

Then I switched to pencils: a brown for the reeds, a light green for detail in the grass, brown again for some of the woodwork in the church, and finally a few flecks of pink to add texture to the stonework of the church.



1 Blending the blue

First I coloured the sky using a wad of cotton wool, spreading and blending simultaneously, using the same blue for the water.



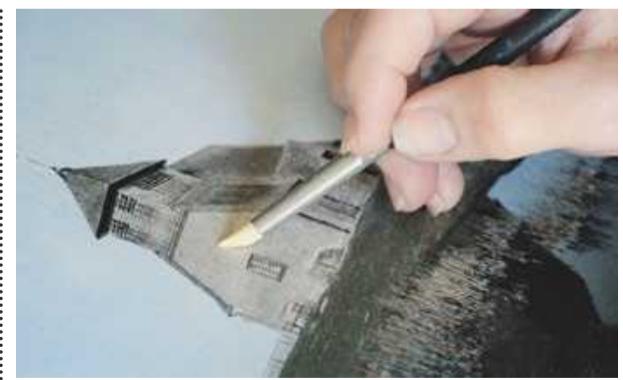
2 Green in front of church

Next came the broad area of green, this time on a cotton bud. You can just about see how I made small circular motions to spread and blend the colour.



4 Repairing a mistake

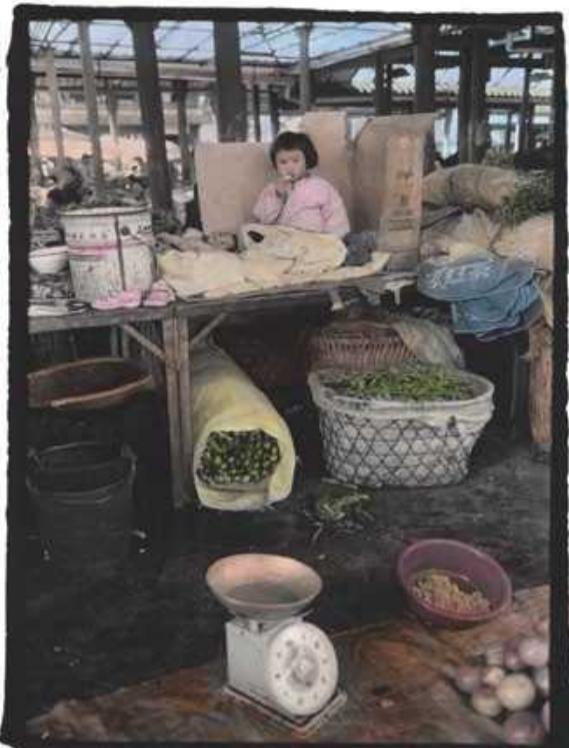
My hand shook and I got a bit of roof colour into the sky. No matter: I lifted it with the kneadable rubber and put back some blue with a cotton bud. It's surprisingly easy to correct mistakes with oils.



6 Blending the pinks

I blended these into the oils with a spreader. That was it. The entire exercise took maybe two hours, but then, I've been practising for 25 years. It's possible to break off for hours or even days at a time – I often do.

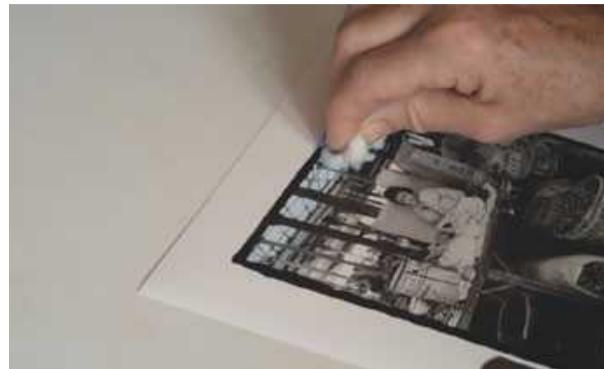
STEP-BY-STEP USING DYES AND ZIG PENS



Market girl, Beijing, China

Fotospeed dyes and Zig pens

For this I used one of Roger Hicks's images printed on Ilford Multigrade WT RC Matt paper. The print is wiped with a cellulose sponge dampened with distilled water and a few drops of wetting solution. Some people soak their prints for several minutes then blot or squeegee them dry. I don't like working on wet prints, and sometimes even work dry.



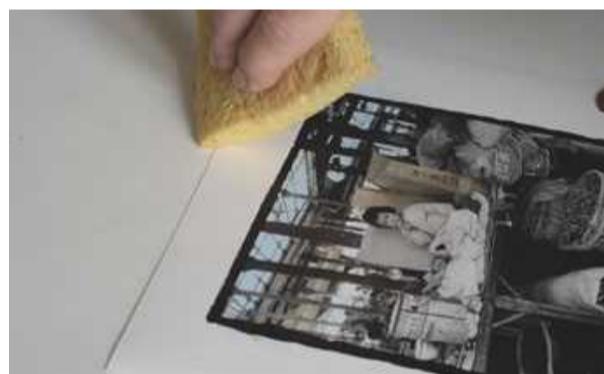
1 Adding dye

By way of experiment, I tried spreading the blue of the sky with cotton wool. It worked, but didn't blend like oils.



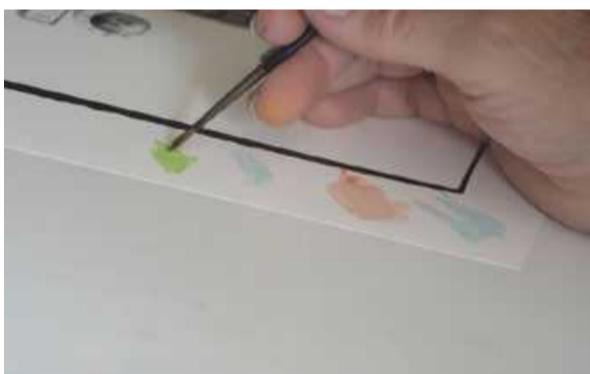
2 Painting with no1 brush

Next I switched to a brush, using brown warmed up with a flesh tone for the interior of the roof and the boxes behind the girl.



4 Cleaning up

Don't overcharge the brush: removing drips with a damp sponge or a wet brush is tedious, but possible. You can never get the unwanted colour off completely, but you can get it pale enough to colour over.



3 Test colours

Have the border of a scrap print to hand so you can see exactly how the colours look on the paper. It may also be useful to first test the effects of layering colours here, before attempting it on the print.



5 Adding colour

For the little girl's face, I used 'flesh' with a tiny bit of red, switching to pink (diluted red) for her dress. When it came to the greens I found the pure green to be too cyan, so I added some yellow and a tiny bit of brown.



6 Colouring with Zig pens

As well as Fotospeed dyes, I used Zig pens. They are double-ended, with a broad and fine tip and I switch between these and dyes. Like the oil colouring (see page 19) it took me under two hours to complete.



You don't have to use your own prints to have a go at hand colouring, as this example shows of a hand-coloured Great War postcard

'Some soak their prints for several minutes then blot or squeegee them dry before applying dyes'

unwanted colour. Blenders or spreaders are useful too: they have flexible rubbery tips for blending and spreading colours. A third blending tool is a stump, a pencil-shaped piece of compressed paper. When stumps get dirty, clean and sharpen them on a sandpaper block. If you have part-used oil paints on a palette, cover them with cling film and put them in the freezer. They'll be as good as new once thawed. I use cheap plastic palettes for mixing both oils and dyes (separately!), but a white plate or saucers will do.

Pencils, crayons, SpotPens and some other media require no applicators but blenders can come in useful. You also need solvents for cleaning and for lifting excess colour. For this you can make do with water, clear alcohol, turpentine or other oil medium, white spirit, or various nasty organic solvents.

Unless you have very good eyesight, you'll need a magnifier. I use a watchmakers' headband (see page 17), which I can wear in front of my glasses and flip up or down as needed.

So now to put the theory into practice. With oils you work on a dry print (see page 19) and with dyes you normally work on a damp print (see left). Both are 'mixed media', partly to show different techniques and partly because that's the way I work as it allows me more freedom in mixing different colours.



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LETTER OF THE WEEK

Image appropriation

Having read Keith Massey's letter *Image appropriation* (AP 31 October) and Richard Sibley's reply, I believe we haven't learnt that the freedoms gained by sharing on the internet also carry responsibility.

It seems we expect to access and download our media free of charge – the recorded music business has been irrevocably damaged by 'free' downloading and streaming, and we know how Taylor Swift publicly attacked the launch of Apple Music where artists were to receive no payment while Apple built its market base. We also know that films can often be accessed illegally, and I don't believe the makers of those millions of mini movies on YouTube are contributing royalties to the original creators of copyrighted imagery and background music.

Photography is also susceptible to the same challenges: remuneration from picture agencies is tiny because the buyers of imagery continue to drive fees down. The business model works against the practitioner in favour of corporate 'efficiency'.

The business models of publications should be predicated upon paying for the bulk of their editorial pages. Winning a competition does offer some reward to the aspiring enthusiast by seeing their image in print, but the business of the periodical should be remunerated without risking banality.

Keith has a right to be disillusioned with the behaviour of Newsquest, although no doubt those managers are likewise struggling to make ends meet.

We need AP to uphold the values Keith expects. But as a society we all have a responsibility to value media creators. Otherwise we'll have no future greats such as Ansel Adams, Don McCullin and Ernst Haas, and we'll never be stimulated beyond the perfunctory and naïve.

Phil Chapman, Herefordshire

There are a few things to consider in this debate. First, you correctly summed it up when you say we have responsibility as a society to value media creators.

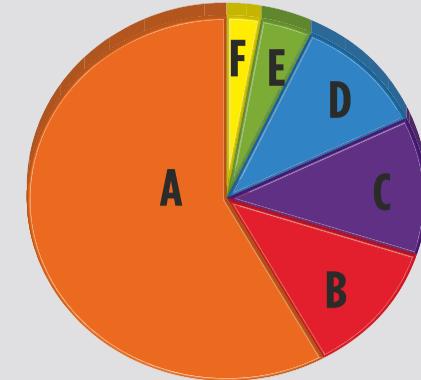
People don't realise the

costs involved in equipment, education and travel, as well as earning a living. All they see is a digital image, which is difficult to place a value on. That's a cultural mindset that needs to shift.

Second, my personal view, and not necessarily that of AP, is that the way images are used and paid for online has to change. The film and TV industry is learning that with subscription-based services – as the success of Netflix and others shows. While you'll always get those who download illegally, if you package the right products at the right price people will be prepared to pay. Look at the huge successes and big budgets of some TV shows, which are now only available via online subscription. The music industry is also slowly learning, having been burnt in the early years of the internet.

I think photography needs to find a similar way to work, but it will need new technology. Getty, for example, allows the free use of some its images, but occasionally an advert will show for a few seconds in place of the image. Getty and the photographer then split the advertising revenue. It's an interesting concept, and it may not be the answer, but it shows that people are thinking of how to make sure photographers are fairly paid. Perhaps there should be a scheme whereby internet providers pay a percentage of people's subscriptions into a central fund that pays artists – similar to the PRS for the music industry. The difficulty is policing any scheme, which is why I think a piece of software or technology will be the answer.

As for 'no future Ansel Adams', I disagree. I've been made aware of many talented photographers from the internet, and many of these have found success from posting images on sites such as Flickr. Take Lara Jade, who posted her images on Flickr and within a few years began photographing covers for international fashion magazines – Richard Sibley, deputy editor



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'I haven't shot on colour transparency yet, but I have hopes for when the reincarnated Ferrania is available'

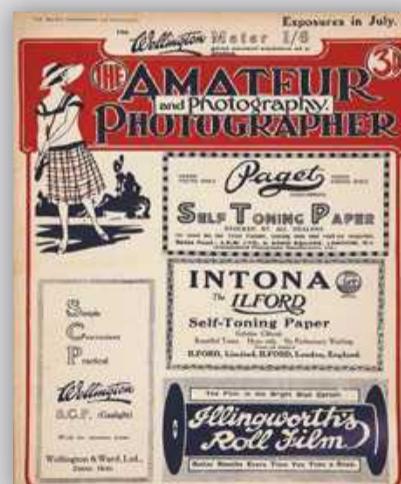
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Addicted to landscape

Above: 'Rock Formation', River Orchy, Argyll and Bute

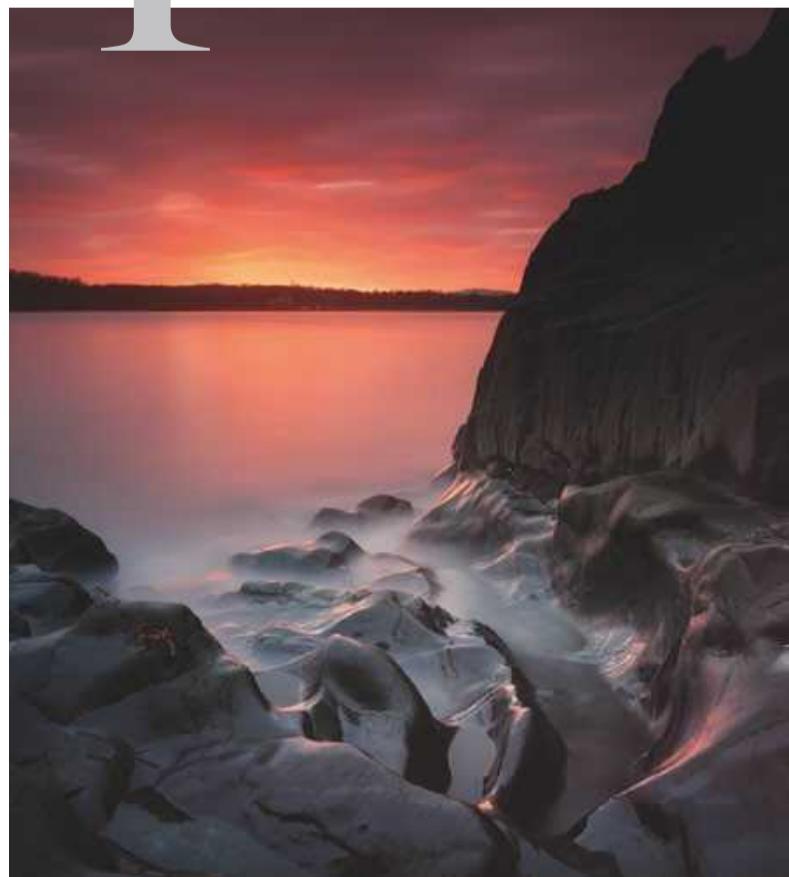
Below: 'Benderloch Sunset', Argyll and Bute

Award-winning landscape photographer **Damian Shields** talks to **Tom Smallwood** about the epic quality of his scenic images, and why it's not all about kit

Damian Shields didn't start to take landscape photography seriously until he was in his late 30s, but he's certainly making up for any lost time. He has just been named a winner in Landscape Photographer of the Year 2015 (*Sunday Times Magazine* Choice, Classic View), and was a runner-up in Scottish Landscape Photographer of the Year. Although Damian is lucky enough to live in Scotland, he's well aware that

stunning locations will only get you so far when it comes to creating really memorable images.

'My choice of locations come from various sources, but once I like the sound of somewhere I'll dig up images on Google and look at digital maps to get a handle on locations,' he explains. 'Google Earth is a great tool to view the lie of the land in 3D and I'll usually make my first visits a recce to get a feel for the location before going back. Ultimately, my

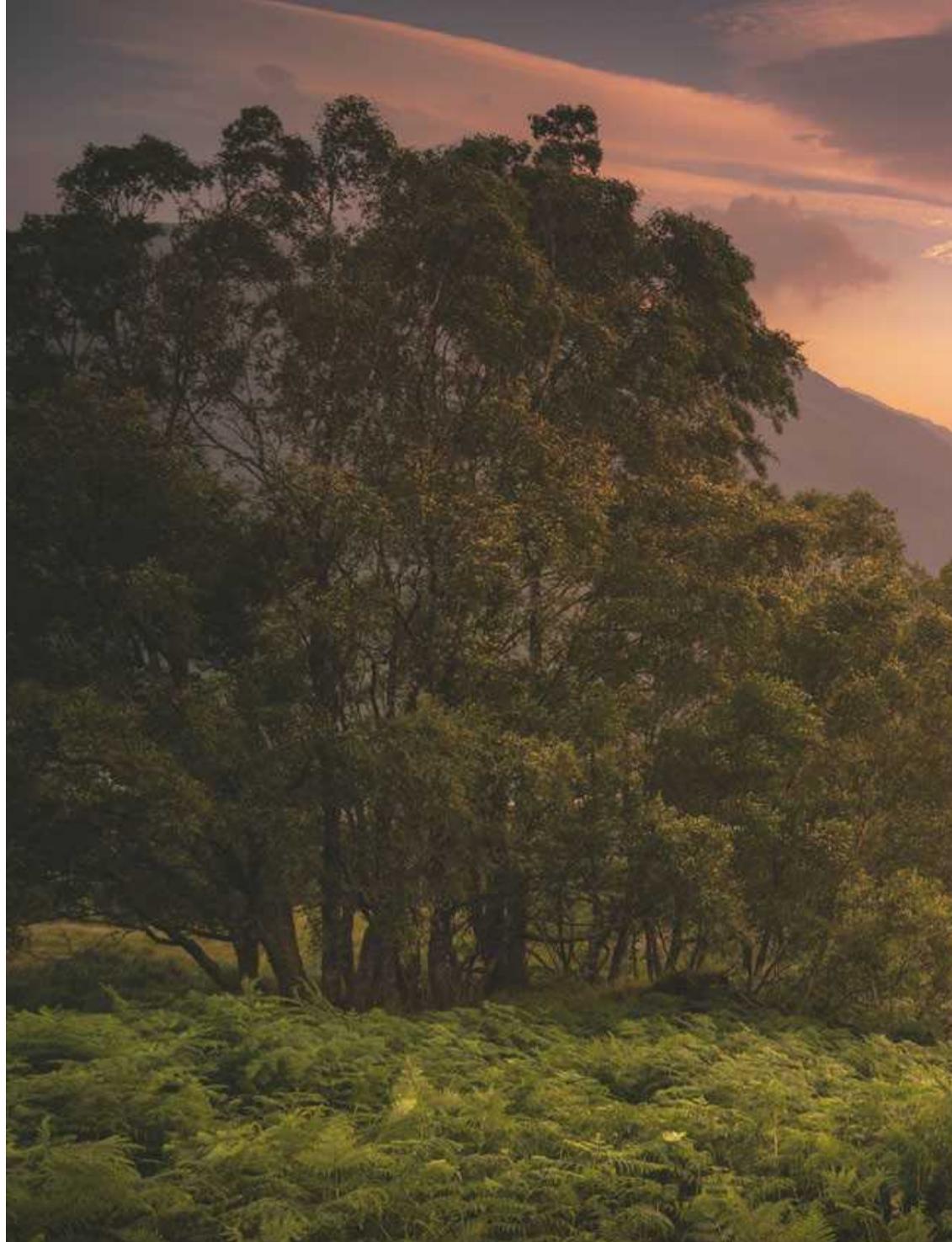


Damian advises only using a square crop if the format suits the scene



Square format

DAMIAN is also known for trying square formats, but is keen to stress it's more about whatever format suits the scene than any deliberate formula. 'On location, I take the time to move around the space with my eye to the viewfinder, or with live view enabled, to assess my composition before bringing out the tripod,' he says. 'As I was coming off film and going digital, I went through a transitional period of producing a lot of square crops. I think this was off the back of shooting 120 rollfilm from my wee twin-lens Yashica, which I loved for its lovely square-top viewfinder!'



'Scale Force', Cumbria



► favourite places are the ones I haven't discovered yet – exploration is key to constantly challenging yourself. There are plenty of "rite of passage" locations like Glencoe and Skye that are fantastic for the fledgling photographer, but you should also be looking for different takes on these classic views.'

There's an epic quality to Damian's images, something that's obviously catching the eye of competition judges. How does he go about nailing this? 'The "epic" aspect is more about timing,' he says. 'Planning will get you close, but you're always at the mercy of the weather and its effect on the available light. I try to build a relationship with a place and gain familiarity by repeated visits to the areas I find special. Just like people, you'll get the best from the landscape by getting to know it better.'

Fine-art foundation

Damian's passion for landscapes dates back to his childhood. 'When I was a boy, my parents moved us around several homes in North

Lanarkshire, and a lot of time was spent walking miles through the surrounding countryside and post-industrial wastelands in order to orient myself. It created a mental map of a land populated by mysterious paths and dark woods where mystery lurked,' he explains.

Although he studied fine-art photography at Glasgow School of Art, Damian regards himself as mostly self-taught in terms of his overall development as a landscape image maker. 'We were tutored in the technical aspect of the process and also exposed to the rich history of photography as an art form and studied some great images,' he says. 'I would say, however, that the most important part of my development has been down to an internal and very personal investigation of my relationship with the land. I draw upon myriad influences to better communicate these feelings into images, but ultimately, mastery of a language is useless to me if I have nothing to say for myself.'

As well as the great names of fine-art photography, Damian was strongly influenced by his father



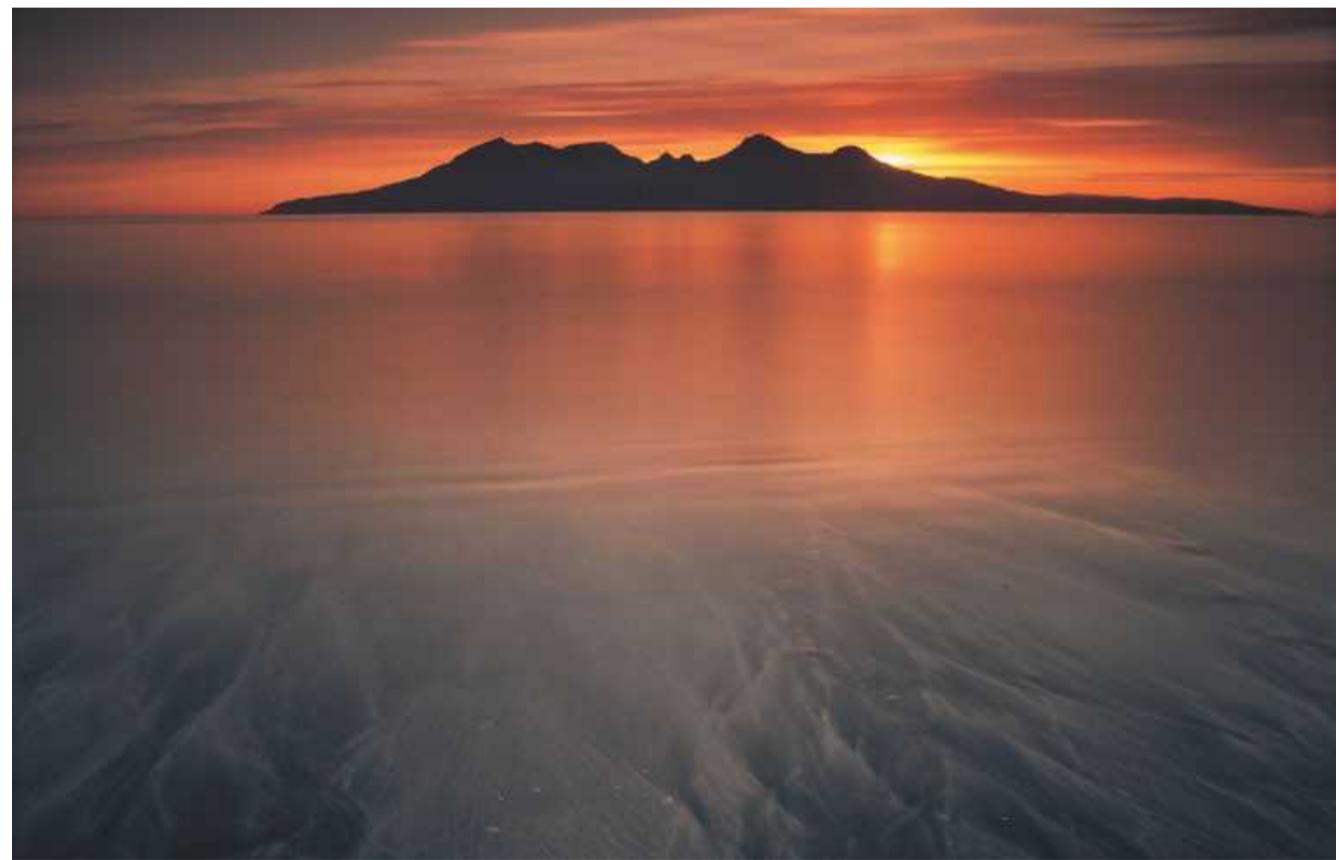
**'Last Light',
Loch Leven,
central Scotland**

and grandfather, both practising artists and art teachers. He continues: 'Later on I discovered the Pre-Raphaelites, Impressionism, and artists like Caravaggio, Turner and Vermeer, who seemed to take an almost photographic approach in their representation of light. Man Ray, Michael Kenna, Edward Weston, Robert Doisneau, William Eggleston and more prominently, Ansel Adams, were a huge influence in terms of their innovation, mastery of composition and dedication to their art.'

Damian's exposure to great painting has definitely helped with landscape composition, he believes. 'There are plenty rules of composition flung in your path at the beginning, but I eventually realised that things like the division of thirds and the golden rule are misleading and restrictive to your evolution as a photographer,' he says. 'So forget the "rules", realise there are none and just create what speaks to you. I draw upon a lot of landscape painting of the past and from studying advertising at art school. I'm always conscious of the harmony of elements' 

'Just like people, you'll get the best from the landscape by getting to know it better'

Below: 'Jewel in the Crown', Isle of Rùm from Laig Bay, Isle of Eigg, Inner Hebrides



IT'S NOT JUST ABOUT KIT



'I DON'T believe that "good kit" is a recipe for success,' Damian insists. 'A good photographer can consistently produce rich, impactful images on all manner of cameras, regardless of the cost. I've always shopped around a lot when getting together my kit and frequently buy second-hand. The only types of photographers who should feel threatened by the emergence of better tech in the hands of amateurs are the ones who believe in the myth that good kit equals good images.'

Damian currently shoots with a Nikon D800, an upgrade from his Canon EOS 7D. 'I've always pursued wider tonal range and resolution with each upgrade through the years,' he says.

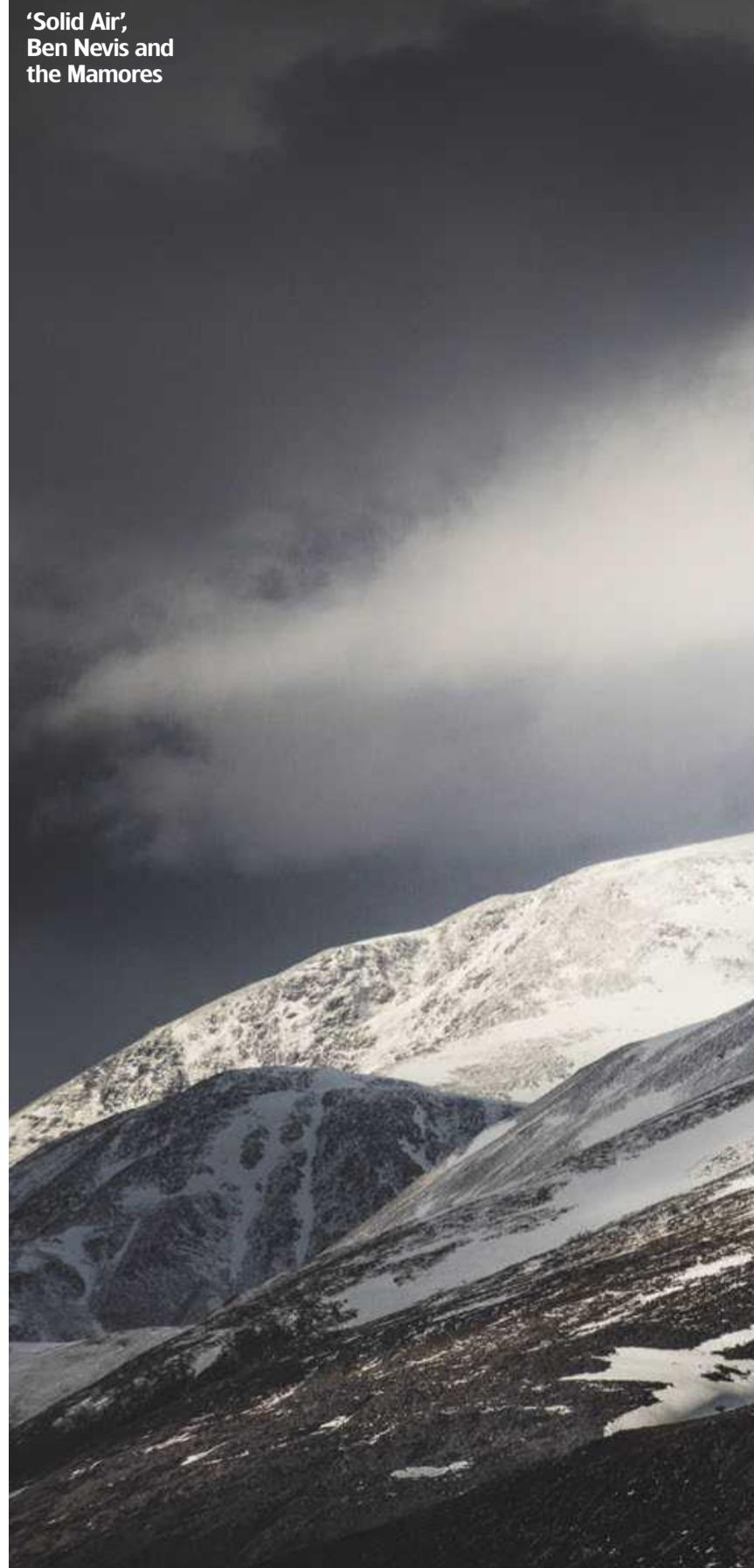
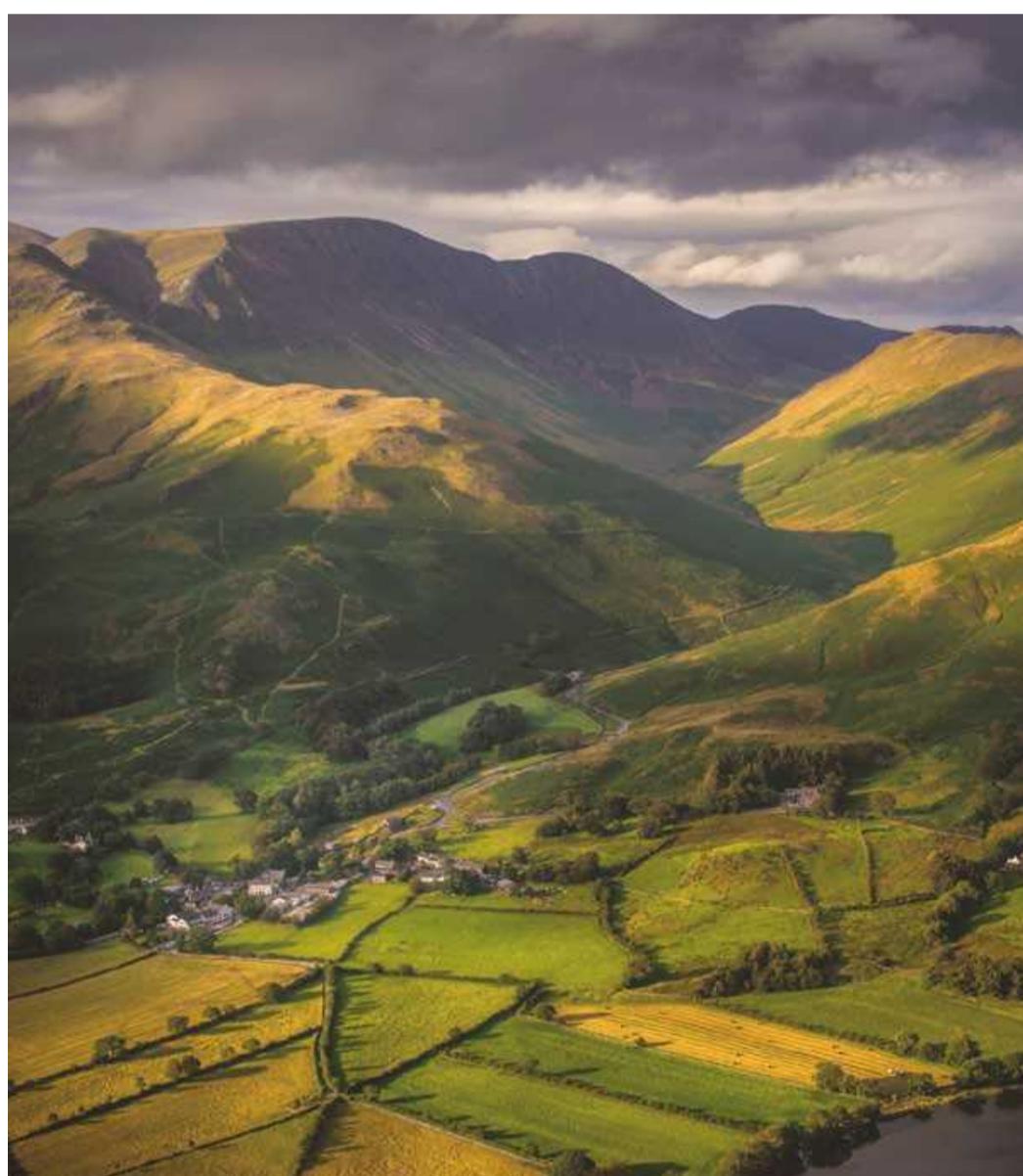
'I used to manually stitch several exposures to achieve larger files, but now I'm more than happy with my D800's ability to capture huge ranges of information in a single frame.'

Lens-wise, Damian packs a Sigma 28-70mm and a Nikon 24-85mm, which is on the camera 90% of the time. 'I also carry a Nikon 50mm and occasionally a Nikon 200mm,' he adds.

'I don't like carrying too much kit. For on-camera filtering, I use a Hi-Tech system with a couple of ND grads, a 10-stop for long exposures and a circular polariser.'



'Solid Air'
Ben Nevis and
the Marmores



within the viewfinder and carry this ethic through to post-processing to balance contrast and colour within an image.'

Ways of seeing

Despite this rigorous and disciplined approach, Damian is refreshingly honest about how hard he finds early morning shoots. 'I definitely have a lot more sunsets in my back catalogue! I'm still of the opinion that you should strive to create good images in all kinds of conditions at any time of the day,' he says. 'I spend more time assessing

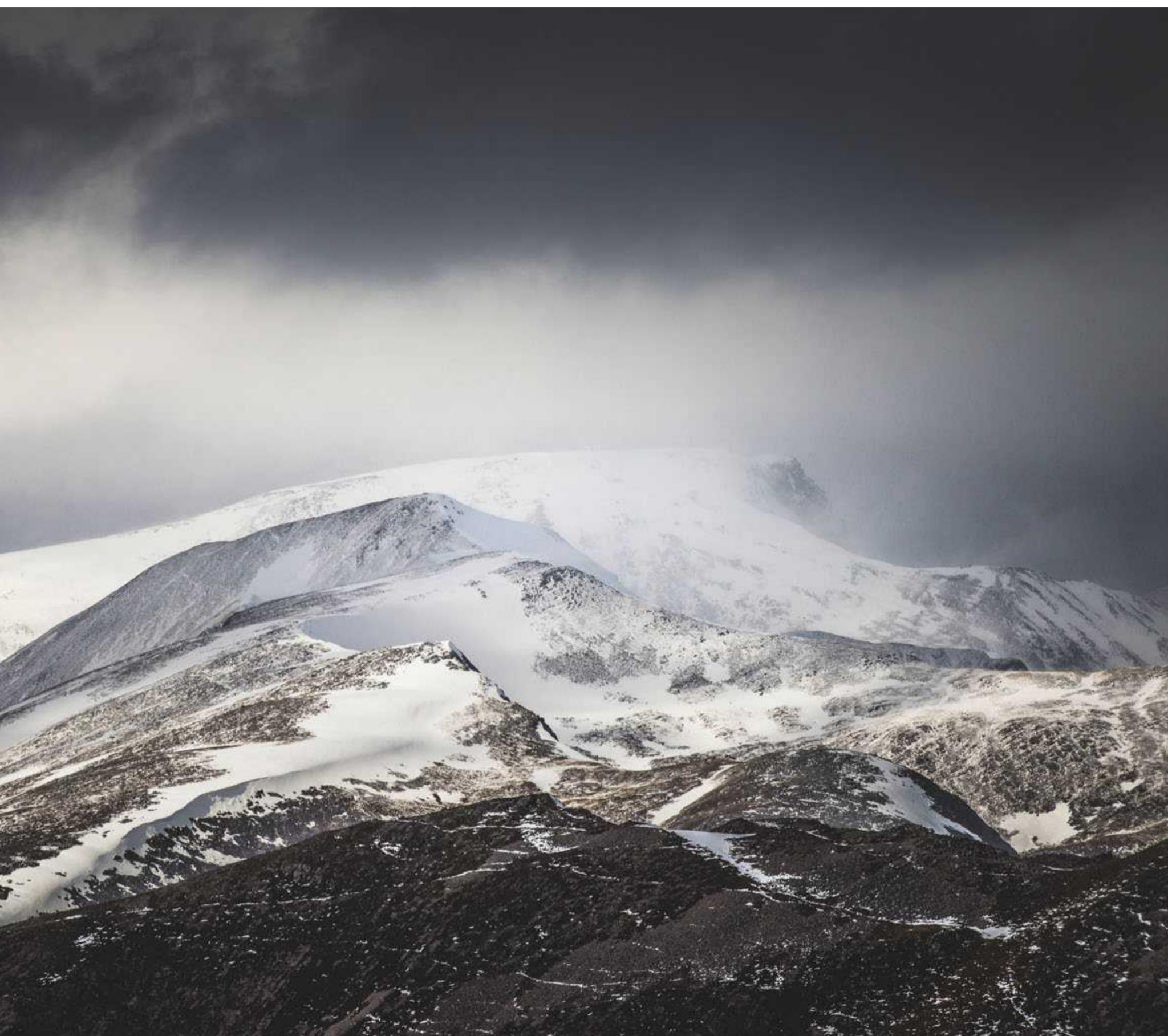
my way of "seeing" as opposed to believing that golden hours or particular times of the year are the optimal conditions. Some of my best work has been the result of firing "from the hip", where elements have aligned perfectly in a sudden manner and I reacted instinctively. I've certainly become more patient in my practice, though. I will hang around the same spot for hours if necessary to wait for the light to be just right. Unfortunately, Mother Nature doesn't do requests.'

As a quick glance at Damian's best work reveals, he's equally

Top left: 'Loch Ossian', on the northern edge of Rannoch Moor

Above left:
'Buttermere', Cumbria

comfortable working in colour or black & white, although of late he's tending to learn more towards colour. 'I'm certainly feeling more confident with colour,' he explains. 'Back when I started shooting landscapes, I definitely over-processed my pictures and fell into the trap of bright, vivid, contrasty images. I now try to take a more subtle approach to colour... it's a tricky thing to master and shouldn't be over-emphasised for its own sake. My use of colour is dependent on its importance to an image, so if it's there it's got to be there for a reason.'



I also like to use split toning to imbue a scene with more emotion.'

Competitive edge

It's tough to be a full-time landscape photographer these days, and as with many of his peers Damian balances his photography with a job in media. 'I tend not to think too far ahead or worry about selling my images, I just do what I do for the love of it and what it does for me,' he says. 'It's become like drug dependency, so I focus more on the development of my photographer's brain. But sure, it's always great

when someone appreciates you enough to want to buy a print, whether through the website or from an exhibition, but I'm not in a position to give up the day job yet.'

Damian tries to squeeze in about four or five photography trips in a year, and the rest is from the odd weekend or family holiday. Doing well in two major landscape competitions has obviously helped raise his profile.

'I've received wonderful feedback from all directions since taking part in Scottish Landscape Photographer of the Year,' he adds.



For more information on Damian and his work, see damianshields.photoshelter.com or take-a-view.co.uk/2015-award-winners

'It was fantastic to do well in a competition that finally celebrated the Scottish landscape. I could photograph Scotland happily until the end of my days and probably wouldn't even scratch the surface of possibilities. Competitions can be a good way to benchmark your progress in photography and are also fun to take part in, but you have to understand that failure to shortlist or win anything isn't a true reflection of your ability. What constitutes "good" photography is all down to personal opinion,' he concludes.

Locations in the UK

Damian Shields has shown that Scotland is a hotbed of beautiful locations for photographers, but the UK has a lot more to offer. Here are some other locations for you to consider

Northeast Millennium Bridge, Tyne and Wear

This dramatic pedestrian tilt bridge is a must-photograph location along the River Tyne and is often referred to as 'the Blinking Eye' bridge due to the way it raises for river traffic to pass through.





Yorkshire Ribblehead Viaduct, North Yorkshire

By Michael Topham
www.michaeltopham.co.uk

Ribblehead in North Yorkshire is best known for its viaduct, which carries the Settle-Carlisle Railway across Batty Moss in the valley of the River Ribble. This Grade II-listed structure has been standing for more than 140 years and is still used today for its original purpose.



Wales Llantysilio Valley, Denbighshire

By Peter Watson
www.peterwatson-photographer.com
 Lying deep in the heart of these mountains is the remote and little-known Llantysilio Valley. I never tire of visiting it. The sweeping contours of the valley are a particular feature of the location. You have a landscape that could have been forged with photographers in mind.



Northwest England Buttermere, Cumbria

Buttermere has numerous vantage viewpoints dotted around the lake. Perhaps the most famous is of the lone birch tree to the north west, with its fragile form contrasting perfectly against the rugged hills that frame it. Light is most favourable early in the morning, while a panoramic stitch is also a very popular photographic method here.



East of England Herringfleet Mill, Suffolk

By Justin Minns
www.justinminns.co.uk

There's no shortage of windmills in this part of the country, and although it's wonderfully preserved it's the location that makes this one special. Surrounded by an unspoilt landscape with a dyke curling lazily past, there are compositions to be found from all angles.



Southeast England River Test at Longstock, Hampshire

By Colin Roberts
www.colinrobertsphotography.com
 Set among the reeds and willows of the riverside landscape, perched on an island, is a small thatched hut complete with trout-shaped weather vane. There's an excellent view of it from a small bridge that crosses the river to the southwest. It never loses its appeal.



East Midlands Three Shires Head, Derbyshire

By Richard Sibley
www.richardsibleyphotography.co.uk
 This is the point on Axe Head Moor where Cheshire, Derbyshire and Staffordshire, as well as three packhorse tracks, all meet. The main point of interest is the high-arched stone packhorse bridge at Panniers Pool. The tracks lead to two streams, bridges and a waterfall.



Northern Ireland Mourne Mountains, County Down

By David Cleland
www.flixelpix.com

This area is beautiful in every direction and the ever-changing weather of Northern Ireland means the Mourne Mountains look different at every visit. The Mourne coastal route offers great vistas of the highest mountain in Northern Ireland and the waters of Silent Valley.



Southwest England Wareham Forest, Dorset

By Jeremy Walker
www.jeremywalker.co.uk
 A vast and easily accessible forest between the towns of Wareham and Dorchester in Dorset, Wareham Forest consists mainly of pine but has open heathland as well. The woods have plenty of paths and tracks leading off in all directions. Although, apart from the occasional dog walker, you'll pretty much be alone.



West Midlands Chesterton, Warwickshire

By Russ Barnes
www.russbarnes.co.uk
 Crowned on top of a spectacular outlook, and ever-changing farmland, sits a wonderfully unique 17th-century six-legged windmill that's a magnet for local photographers. But the area offers so much more than this, as there are also some stunning lone trees that are perfect for trying your hand at minimalistic landscapes.

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With the new camera came a new lens mount, the F-type bayonet, which has remained virtually unchanged to the present making it capable of accommodating the latest autofocus lenses. No other manufacturer has achieved this feat. Indeed photographers can still use their treasured manual focus Nikkor lenses on the very latest Nikon DSLR cameras. There is myth that the first two digits represent the camera's year of manufacture. This is incorrect. Nikon produced nearly one million Nikon Fs between 1959 and 1974. Serial numbers began with 6400001 and by the time production ended had reached 74xxxx. The Nikon F stand was specially designed by Tony Hurst.



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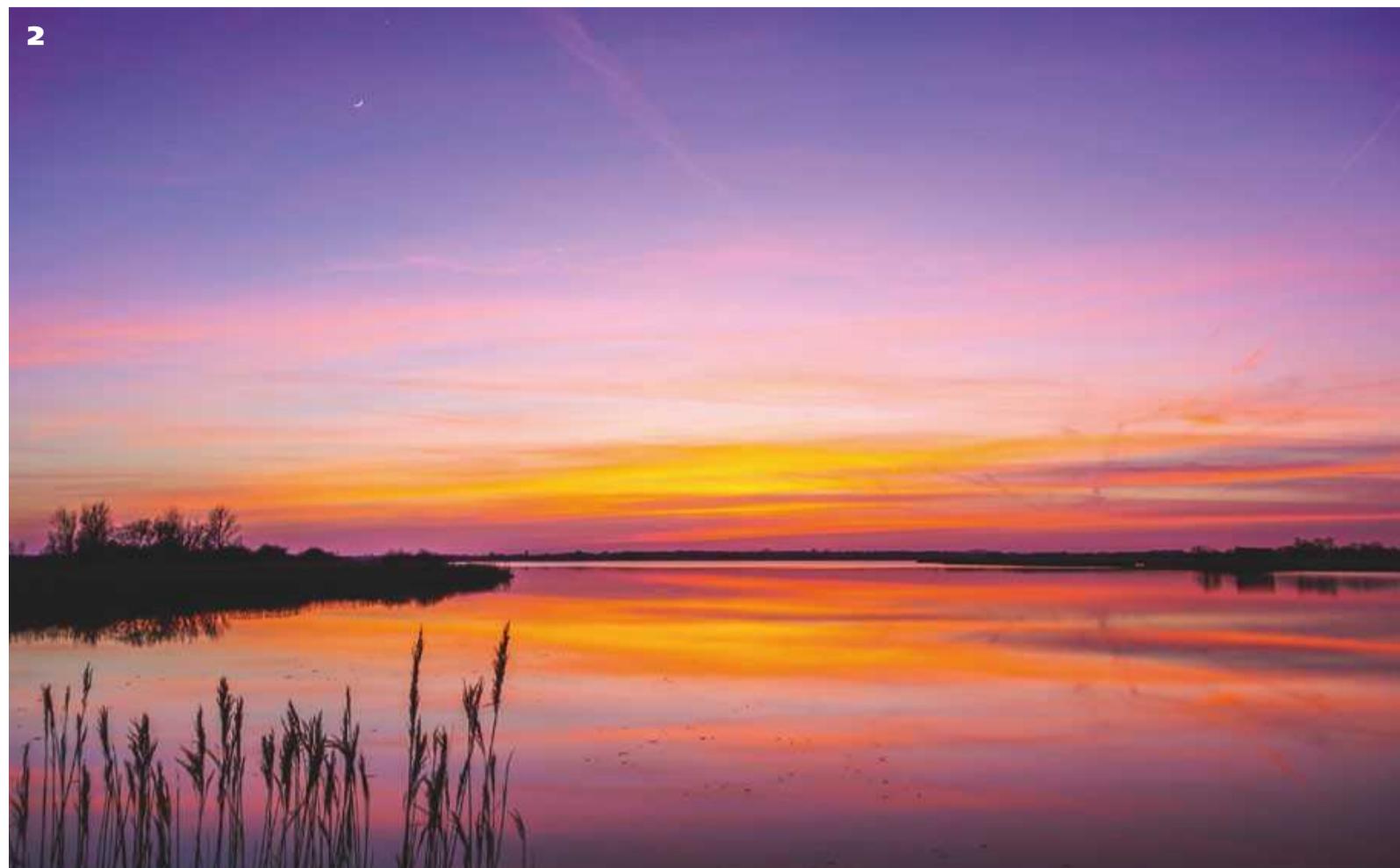


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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Christopher Hill, Norfolk



'Having been born and raised in Norfolk, I've always had the big skies and iconic Norfolk windmills on my doorstep,' says Christopher. 'Every time I pick up my camera and go out, there's something exciting about not knowing what I might capture. Learning to adapt to the surrounding environment, and being best prepared, is paramount.'

Defensive Rocks

1 'I opted for a long exposure to capture the movement of the sea between the rocks, and the movement of the clouds,' says Christopher. 'I composed the shot so the rocks lead to the horizon' Sony Alpha 77 II, 18-250mm, 30secs at f/11, ISO 100, tripod, cable release ND grad, Big Stopper



Pink

2 Horsey Mere is a great spot for wildlife and watching sunsets Sony Alpha 77 II, 18-250mm, 1/15sec at f/4.5, ISO 100, release, ND grad

Fading Light

3 Here we see the River Thurne. The dusk sky is bursting with colour Sony Alpha 6000, 16-50mm, 1/20sec at f/6.3, ISO 100

Golden Reeds

4 The dying light has brought out the beautiful golden colour of the reeds Sony Alpha 6000, 16-50mm, 1/640sec at f/4.5, ISO 100



Majestic Sundown

5 Here Christopher has captured the reflections of the mill and the striking colours of the clouds. The ripples of the water add an almost painterly dimension to the image Sony Alpha 77 II, 18-250mm, 1/30sec at f/10, ISO 100, tripod, cable release



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4



5





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Evening class

Photoshop guru Martin Evening sorts out your photo-editing and post-processing problems

Enhancing the sunset colours

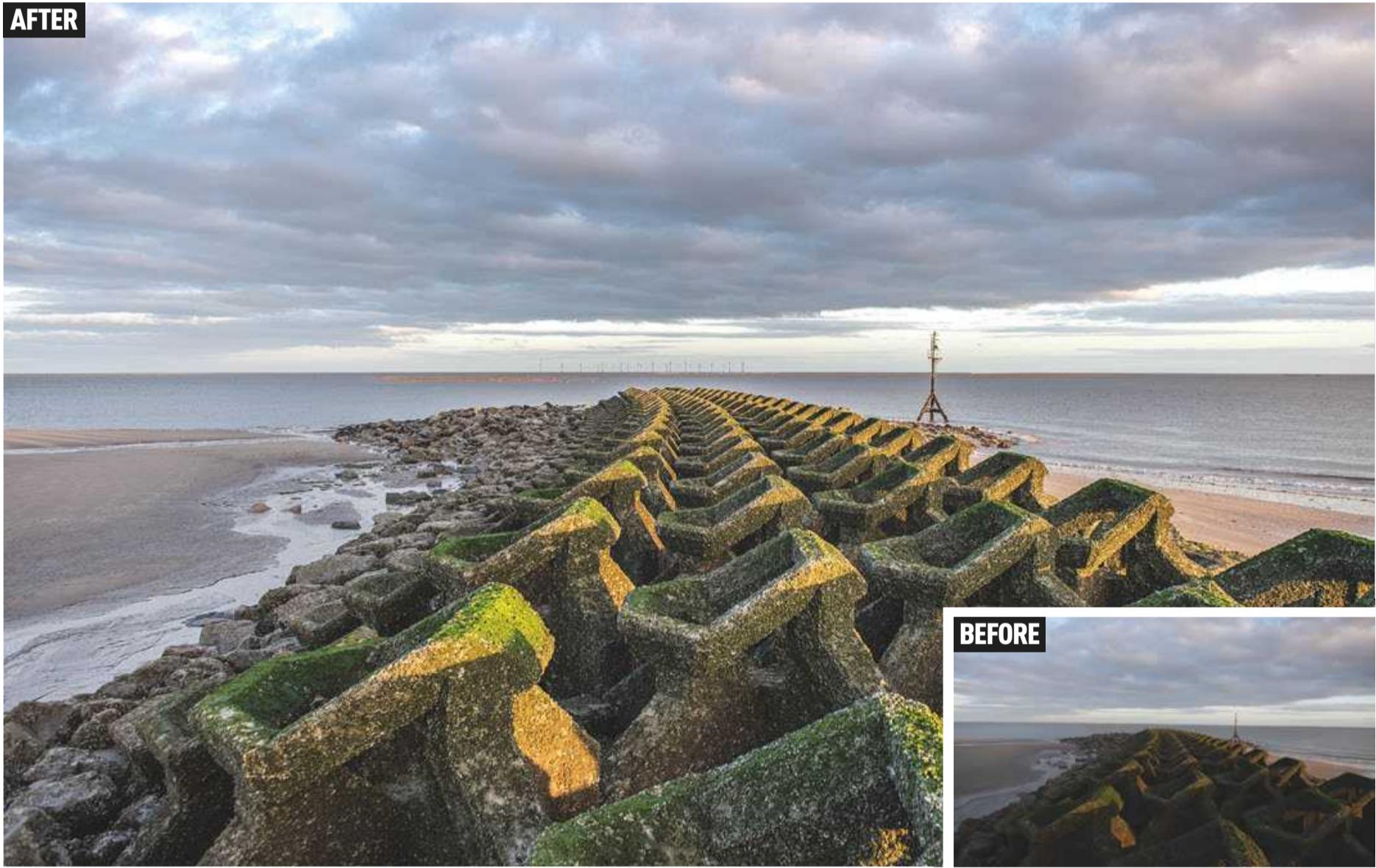
BY WORKING during the golden hour, Alf Bailey has managed to capture the lovely sunset colours hitting the concrete groynes. The original photograph is a little dark and the exposure could have been increased. However, I expect Alf was trying not to lose any cloud detail, so

exposed more for the sky. There was a lot of intricate texture and soft detail that needed to be emphasised here. I was able to do this by adding lots of Clarity. At the same time, increasing the Tone contrast and adding Vibrance helped boost the colour contrast.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



BEFORE



1 Basic panel adjustments

First, I opened the raw file and adjusted the Exposure slider, increasing the brightness by 1 stop. Using the Highlights slider, I darkened the light tones to preserve the detail in the sky and lightened the groynes using a positive Shadows slider adjustment.

2 Boost the saturation

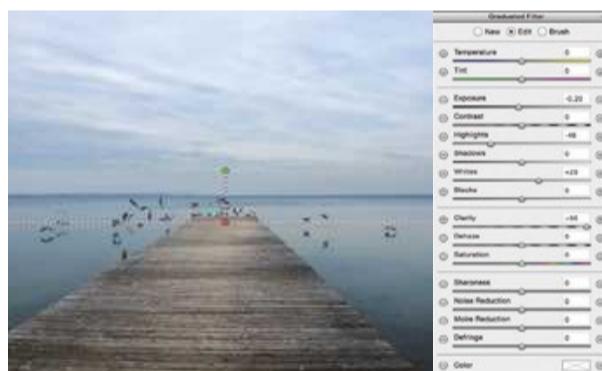
Having done that, I fine-tuned the Whites and Blacks sliders to improve the global contrast. In the Presence section, I set the Clarity slider to +59 to bring out more texture in the groynes and also added more Vibrance to help enhance the sunset colours.

3 Darkening the sky

Lastly, I selected the Graduated Filter tool and clicked and dragged down from just above the horizon line. I darkened the Exposure slightly and set the Highlights to -47. I also increased the Whites to add more highlight contrast and applied a Clarity boost to add definition.

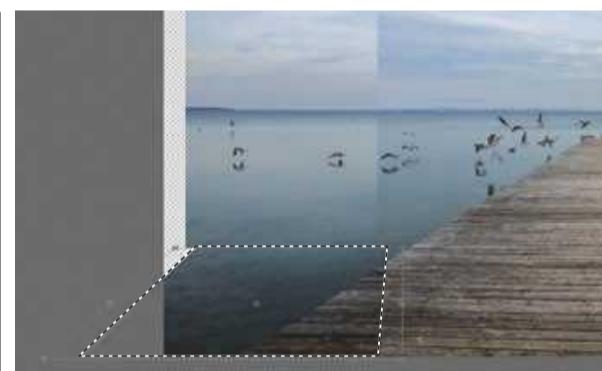
MARINO Reljica Kostic has captured a lovely moment in time in this photograph. I love the lighting, the simplicity of the jetty and the birds flying in to land on the water. There was great opportunity here, though, to produce a better-composed photo. What spoils this particular picture is the angle from which it was taken. It was taken using a Samsung smartphone, so there wasn't the option to change lenses, but Marino could have achieved a better angle if it had been photographed from a position slightly to the left. The following steps show how I was able to transform the original image to make it appear as if it were captured from a different position.

Changing the angle of view



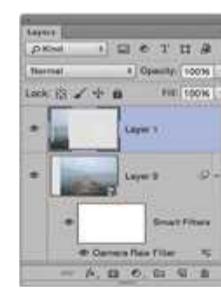
1 Camera Raw adjustments

I began by converting the JPEG original to a Smart Object and applied the Camera Raw filter, where I added some Basic panel adjustments to improve the tone and contrast. I followed this by adding a Graduated Filter adjustment that was similar to the one I created in the previous example.



2 Flip Transform a copied layer

This is where it gets a little more complex. After using the Crop tool to extend the canvas on the left, I selected a right-hand section and chose **Edit > Transform > Flip Horizontal**. I dragged this to the left edge. I then made a selection of the bottom left corner of this layer and applied a Free Transform to align this element with the angle of the jetty.



3 Apply a Content-Aware scale transform

For a smooth blend, I added a Layer mask and painted on the mask with black to blend the edge. I then created a merged visible duplicate layer at the top of the layer stack and applied a Content-Aware scale adjustment to stretch the image, which was then masked so only the top left was visible.



Content-Aware scaling

THE Content-Aware Scale feature in Photoshop can be used to stretch or compress an image layer and, at the same time, preserve the size and proportions of key objects in the image. To use, select a non-background layer and choose **Edit > Content-Aware Scale**. You can then drag the handles to change

the scale of the layer. As you do so, Photoshop will analyse the image content for shapes that need to be preserved and only stretch the areas containing soft detail. In the example shown right, a Content-Aware Scale transform was able to preserve the shape of the jetty and only stretched the clouds and the water.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



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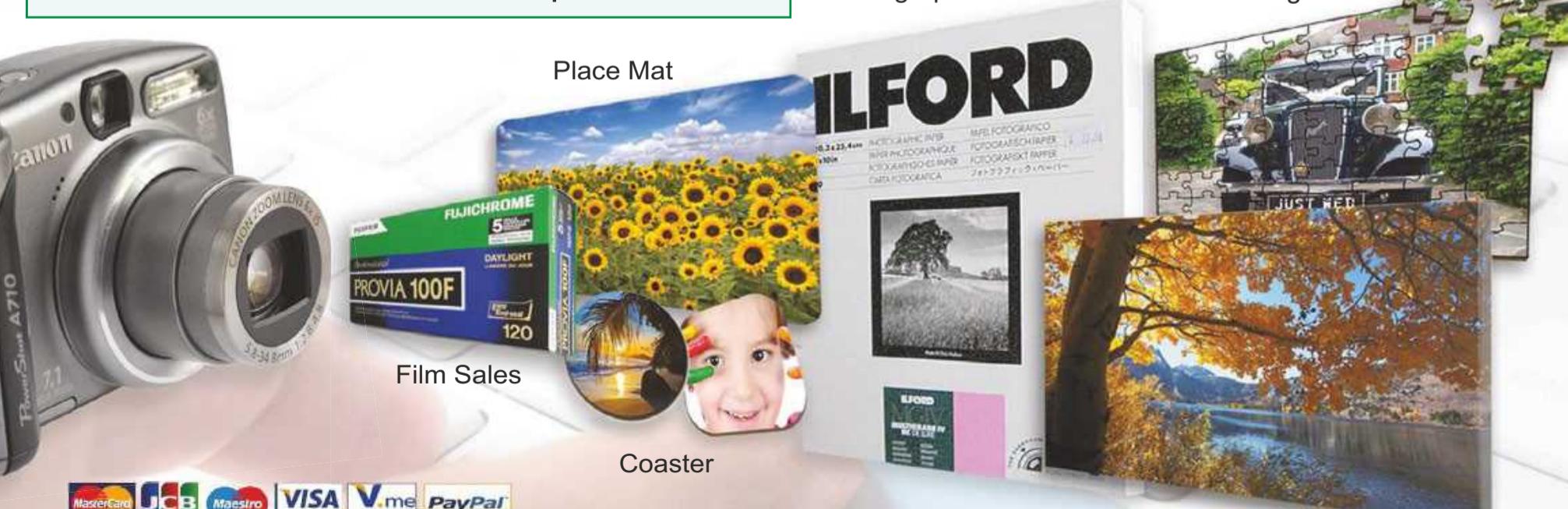
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Andy Westlake tests an electronic adapter for Canon-mount lenses

At a glance

- Enables Canon EF and EF-S lenses to be mounted on Micro Four Thirds cameras
- Allows electronic setting of the aperture

THE RISE of compact system cameras has seen an explosion of interest in adapting lenses of different mounts for use on them. However, this is difficult with modern electronic mounts such as Canon EF, as it requires translation circuitry between the camera and lens. Luckily, such adapters are now available from several sources, with the most affordable being from Chinese company CommLite. It makes adapters to use Canon lenses on Sony and Micro Four Thirds cameras, and I tested the latter.

The CommLite CM-EF-MFT adapter aims to support electronic aperture control, communication of focal length and aperture data for recording into EXIF metadata, and image stabilisation (both in-lens and in-body – just be sure not to enable both at the same time). Unlike more expensive rivals, it doesn't make any attempt to provide autofocus. Instead, you have to focus manually. Notably, it has no USB port for updating the firmware.

Verdict

There's not much to complain about the CM-EF-MFT adapter in terms of build quality, especially given the price. It sits correctly on the camera body, the lenses mount and detach smoothly, and infinity focus is maintained.

In use, the adapter does broadly what it claims, working with every lens/camera combination I tried – but it's temperamental. It only works on Olympus cameras if they're set to manual focus, and even then it prevents burst shooting. On both Olympus and Panasonic it struggles with lens data when using zooms, and requires a reset after zooming to display the correct focal length and aperture. Once you understand these quirks, it does allow practical use of Canon EF lenses on Micro Four Thirds. It just needs the bugs ironed out.



Amateur
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Testbench
★★★

ALSO CONSIDER

Metabones Canon EF lens to Micro Four Thirds T Smart Adapter

www.metabones.com, £320

Metabones offers broadly the same features as the CommLite adapter, plus autofocus on Panasonic cameras. It also has a tripod foot and USB port.



Metabones Canon EF lens to Micro Four Thirds T Speed Booster Ultra 0.71x

www.metabones.com, £495

This version from Metabones adds optics to reduce the focal length by 0.71x and to increase maximum aperture by 1 stop.



Kipon EOS-MFT AF Adapter

www.kipon.com/en, £225

As well as aperture control and AF support, Kipon's adapter claims to allow autofocus on both Olympus and Panasonic cameras. It also comes with an included USB port for any necessary firmware updates.





Vanguard Havana 33

£79.95 www.vanguardworld.co.uk

THE TROUBLE with camera bags is that not only do they all too often look like camera bags, betraying the presence of costly kit, but they also have little space for the other essentials you need to get through the day. Vanguard's Havana series aims to address this, with a padded insert to hold the camera that can be removed to allow use as an everyday bag, and not an inch of black nylon in sight.

The Havana 33 is the smaller of two similar models. Its camera insert is capable of holding a medium-sized SLR or CSC and two or three lenses, up to the size of a 70-300mm zoom. There's additional space in the bag for personal sundries and a lightly padded internal pocket for a slimline 13in laptop. There are also two end pockets for small items, a front pocket for notebook and pen, and a large rear pocket for A4 documents (or the latest AP). A zipped pocket on the lid's front holds a 7in tablet.

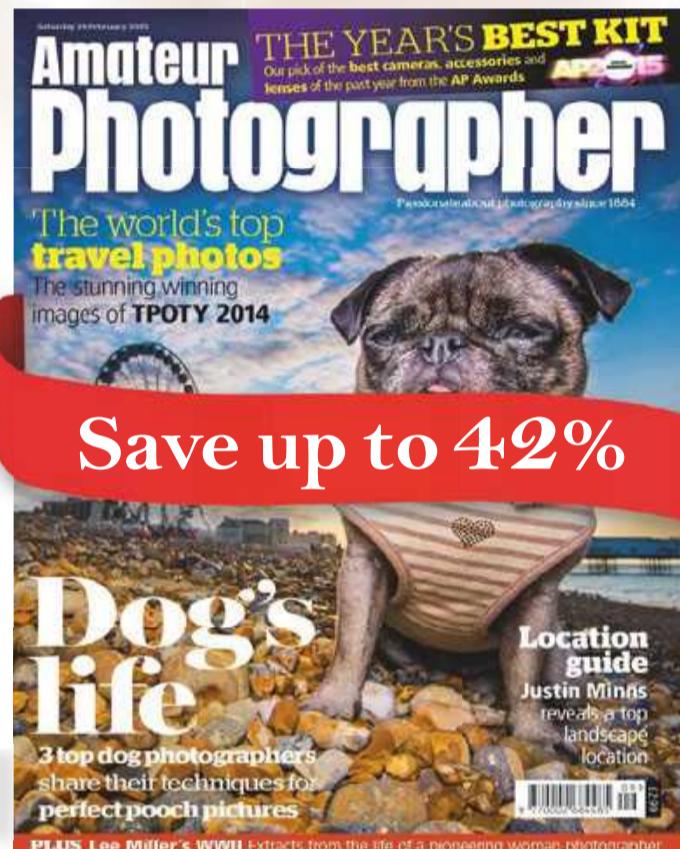
The bag can be carried either by the padded shoulder strap or a grab handle, and a strap on the back allows it to be attached to a roller case. The lid is kept closed by plastic clips, and fits snugly over the tapered top of the bag to keep out the elements. An additional rain cover is included.

The Havana 33 is a versatile and well-featured bag, and with its lightweight, non-rigid design it's comfortable to carry around. The construction is generally good, but the brown plastic used for the clips and strap fixings seems a little flimsy. With a 13in laptop inside, it feels a bit stretched, but as an everyday multi-purpose bag it does a good job.

Andy Westlake



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With its wide view and close focusing, the lens can give unusual and striking perspectives



Laowa LX FX 15mm f/4 Wideangle 1:1 Macro lens

Andy Westlake tests an intriguing lens that mixes extreme wideangle macro with shift capability

It's quite rare to come across genuinely innovative new lenses in the photography market. In general, all the major manufacturers know what sells and what doesn't, and aim to make new designs with higher resolution, faster maximum apertures or extended zoom range. On the whole they aren't terribly interested in trying something radically different from anything they've done before – and understandably so.

Seeing a niche to exploit, the Chinese lens maker Laowa (formerly known as Venus Optics) has decided to buck this trend and concentrate solely on making unusual macro lenses. In AP 19 September we tested, and quite liked, its 60mm f/2.8 lens that's capable of twice-life-size reproduction. But the lens under consideration here is a completely different proposition. It's an ultra-wideangle

15mm prime for full-frame DSLRs that's capable of 1:1 macro, which in itself is an interesting proposition. However, it also has a shift facility to provide perspective control when used on cameras with APS-C-sized sensors. There's really nothing else quite like it.

Features

Before we go any further, let's recap on what this lens can do. First, it's a 15mm f/4 wideangle lens for full-frame cameras, with fully manual focusing and aperture settings. It can focus extremely close, on a subject just 4.7mm from the front of the lens, which enables 1:1 macro. This means that the lens can project a life-sized image onto the camera's sensor, so a subject measuring 36x24mm will fill the view when using a camera with a full-frame sensor.

In addition, a sliding mechanism built into the lens barrel allows the optical unit to be shifted relative to the camera's sensor, either upwards or downwards by up to 6mm, and with a click-stop at the centred position. This works just fine on cameras with APS-C sensors, but if you try it on a full-frame camera you'll quickly see extreme vignetting as the lens's image circle is exceeded.

Focus is set manually, using a ridged metal ring towards the centre of the lens barrel. It has distances marked in metric increments from infinity to 12cm, alongside a macro reproduction scale that ranges from 0.1:1 to 1:1. The aperture is also set manually, using a clickless ring towards the front of the lens that's marked at 1-stop intervals from f/4 to f/32, and stops the diaphragm down directly as it's turned.

The optical formula uses 12 elements in nine groups, including three of high-refractive-index glass and one of low-dispersion glass to minimise chromatic aberrations. The filter thread is 77mm in diameter and doesn't rotate on focusing, meaning the lens can be used easily with filters such as polarisers and neutral density gradients. Surrounding it is a bayonet

'A sliding mechanism allows the optical unit to be shifted relative to the sensor'

mount for the supplied HB-23 petal-type hood, which seems to be based on the Nikon one with the same designation, and can be reversed for storage. Our sample didn't click into position very positively, though, which means it can easily be knocked out of alignment, and with a full-frame camera this will often result in unwanted vignetting.

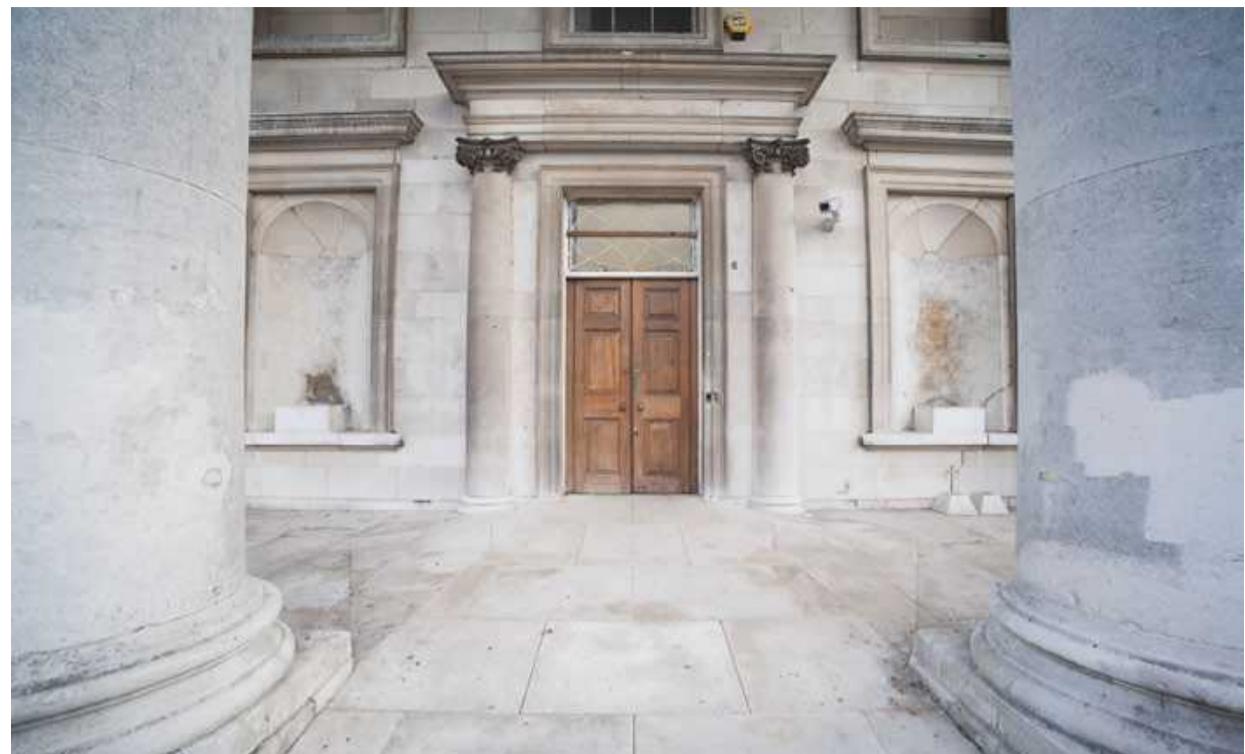
Build and handling

Almost the entirety of the lens's exterior barrel is made from metal, giving a very solid feel to the build. However, the complete lack of any cosmetic styling, and the painted-on focus and distance scales that use mismatched fonts, give a decidedly utilitarian impression.

Operationally, both the aperture and focus rings rotate smoothly without any backlash. The shift mechanism is a slight let-down, though, as it operates by friction alone, and is released from the centred position by pushing an oddly shaped metal tab. In contrast, 'proper' shift lenses designed for architectural work use a precise geared movement instead, and often allow the direction of shift to be rotated relative to the sensor. But to be fair this would probably add considerably to the price.

Practical use

It should be clear by now that the Laowa 15mm is no ordinary lens, and this has an impact on almost everything you might do with it. Rather more than most lenses, it also has a distinctly different character depending on whether you're shooting with a full-frame or APS-C camera.



On a full-frame camera the lens gives an ultra-wideangle view, but with strong barrel distortion

Everything has to be focused manually, but on a lens this wide that's no great hardship most of the time. However, if you're using the optical viewfinder of a DSLR, you do have to make a point of keeping the aperture wide open, otherwise it will quickly go dark and make focusing difficult. Stopping down will also throw off the metering system, generally resulting in overexposure.

Because of this, overall the lens works better with the camera set to live view. In this case the metering will still work with the lens stopped down, so you can shoot conveniently in aperture priority mode. The lens's fully mechanical operation also means that it can easily be used on mirrorless cameras via a mount adapter.

Used as a wideangle prime, the 15mm f/4 is a fairly straightforward proposition, although its intense barrel distortion makes judging horizontals and verticals difficult and often results in tilted images. The short minimum focus distance certainly allows for really interesting compositions, especially as wideangle close-ups aren't often seen (conventional macro lenses tend to be telephotos).

By the time you get to 1:1 reproduction, though, the working distance is less than 5mm from the front of the lens. In the real world, this means that you'll frequently block your own light, or end up touching against part of the subject. I didn't find

Its 21mm-equivalent view means that the Laowa can be used as a conventional wideangle prime on APS-C



Normally this shot would show strongly converging verticals, but here I applied upward shift to eliminate the effect



'Overall, the lens works better with the camera set to live view'

the lens especially practical when trying to use it at such extreme magnifications.

Image quality

When it comes to image quality, the Laowa lens acquires itself pretty well. It is impressively sharp, even at close focusing distances, but the corners are inevitably a bit soft wide open, especially on full-frame cameras. However, in most cases I found image detail was limited more by slight focusing errors than by any flaw in the lens's optics.

Chromatic aberration is visible as green and magenta fringing towards the corners of the frame, but isn't overly objectionable. Likewise, while vignetting is obvious wide open, it becomes practically irrelevant from f/5.6 onwards. Flare is rarely too much of a problem, either, although like many wideangles the lens doesn't particularly like having the light shine obliquely onto the front element.

The lens's biggest flaw overall is distortion, which is pronounced on both APS-C and full-frame cameras. On the smaller format it manifests as fairly straightforward barrel-type bending of straight lines, but on full frame it's rather more complex with pincushion-like re-correction into the corners. **AP**



Wideangle close-ups can give interesting results, with distorted perspective and unusual backgrounds

Our verdict

WITH its unusual combination of features, the Laowa 15mm f/4 Macro is one of the most intriguing lenses I've used for some time. Its combination of ultra-wideangle view and close focusing allows for unusual images, and the shift capability gives additional creative options for APS-C users. However, it still has a distinctly niche appeal. For most macro shooting, a longer lens usually works better, and its strong distortion is a problem when using shift for perspective control (to be fair, it's not specifically designed for this purpose).

Despite all this, I enjoyed using the lens, mainly because it allows you to explore the world from a decidedly unusual perspective. It certainly won't be for everyone, but I'm sure a lot of enthusiast photographers will find it to be an inspiring creative tool.



Data file

Price £419
Filter diameter 77mm
Lens elements 12
Groups 9
Diaphragm blades 14
Aperture f/4-22
Minimum focus 12cm
Length 64.7mm
Diameter 83.8mm
Weight 410g
Mounts Canon EF, Nikon F, Pentax K, Sony A, Sony E

**Amateur
Photographer**
Testbench
Recommended
★★★★★

Using shift

Lens centred



With the lens centred, the camera has to be pointed upwards, resulting in converging verticals

IF YOU use the Laowa 15mm on an APS-C camera, it can be shifted upwards or downwards relative to the sensor when shooting in landscape format. With a wideangle lens, this is normally used to correct converging verticals, and avoid having a building look like it's falling over backwards.

Unfortunately, while you can still do that with this lens, its strong barrel distortion means that it's not necessarily the ideal choice for architectural work. The problem is that when the lens's optical axis is moved off-centre relative to the sensor, you end up with complex asymmetric distortion that tends to look rather odd and is near-impossible to correct in software. In contrast, lenses that have been specifically designed for perspective control

are usually near-perfectly corrected for rectilinear distortion. The rather primitive sliding shift mechanism doesn't help, either, as it's difficult to make precise adjustments to the lens's position.

This doesn't mean that shift isn't a useful creative tool with this lens, just that it's best used with less geometric subjects that don't have straight lines running across a large fraction of the frame. The shot at the top of the opposite page is a good example of when it does work OK.

The shift mechanism does let you adopt interesting angles for close-ups, such as shooting from low down without having to angle the camera upwards, or alternatively looking down onto a subject.

Shifted upwards



Shifting the lens upwards allows the camera to be kept level, which means vertical lines remain parallel

Laowa LX FX 15mm f/4 Macro

Resolution

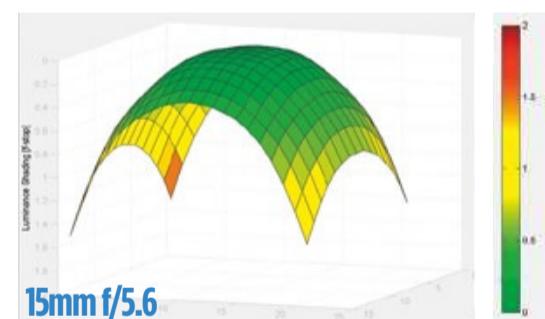
The 15mm gives decent results in our Applied Imaging MTF tests, here on the full-frame Canon EOS 5D Mark III. Wide open at f/4 it's pretty sharp in the centre, but the corners lag some way behind. They improve on stopping down, though, with the sharpest overall results at f/8. Stopping down further results in progressive diffraction softening, with f/32 generally best avoided unless extended depth of field is paramount.



15mm centre — 15mm corner

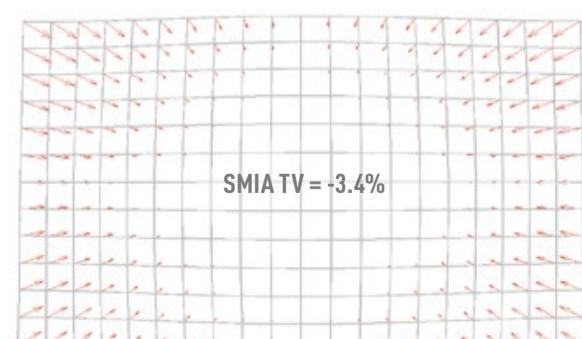
Shading

With the lens's small optical unit and wide view, it's no great surprise to see quite strong vignetting at f/4, with 1.8EV fall off in illumination at the corners on full frame. This diminishes on stopping down, and by f/8 it drops to below 1EV, which is unlikely to be troublesome in practical use.



Curvilinear distortion

Not unusually for a wideangle, the Laowa 15mm shows rather pronounced distortion. It's rather complex too, being of the 'moustache' type with strong barrel distortion towards the centre of the frame (and therefore in the APS sensor area) that's re-corrected into the corners. This doesn't matter for macro, but is undesirable for other subjects.



Phottix Indra lights

● Indra500, £700 ● Indra500 with battery, £1,000 ● Indra360 with battery, £730 ● www.phottix.com

Callum McInerney-Riley tests the Phottix Indra lights, boasting TTL, high-speed sync and up to 500Ws inside a small, portable on-location flash kit



Data file

Phottix Indra

Power	360/500 watt seconds (Ws)
Adjustable power stops	8 stops (3-360 or 4-500 Ws)
Power adjustment	In 1/3-stop or full-stop increments
Flash modes	TTL, manual, multi
Colour temp	5500K (± 200 K)
High speed sync and second curtain sync	Supported
Recycling time	Indra 360W/500W with AC adapter, 0.1-sec (quick flash: 50 full-power flashes/min); Indra360 + Indra360 battery pack, 0.1-5sec (quick flash: 10 full-power flashes/min); Indra500 + Indra360 battery pack, 0.1-2sec (quick flash: 25 full-power flashes/min)
Input power	Phottix Indra360 + Indra360 battery pack: 350 full-power flashes; Phottix Indra500 + Indra360 battery pack: 360 full-power flashes
Receiver mode	Odin-C, Odin-N, Strato II, Opt-Slave, RX OFF (only fired via 3.5 sync port)

Flash specialist Phottix has come on in leaps and bounds in recent years, from its humble beginnings producing inexpensive flash triggering systems to recently launching some of the most exciting pieces of flash equipment on the market. These include the class-leading Phottix Odin system, which offers a reliable and inexpensive off-camera flash-triggering system with built-in TTL, and the Mitros+ flash unit that boasts an Odin Transceiver built into a flashgun. Phottix has now introduced another exciting bit of

kit – the Phottix Indra.

The Indra is the company's first entry into studio flash equipment and has a very impressive feature set, including TTL, high-speed sync, portable battery packs and full wireless control.

By definition, the Phottix Indra is a studio flash head, although it's not primarily designed to be used in the studio. It's designed to enable photographers to take studio-quality lighting on location.

Three things help the Indra

achieve this goal. First, there's a range of battery-pack options that are both light and portable (more about that later). Second, there's a Bowens S-fit mount on the front of the unit allowing photographers to use a wide range of exceptional quality light modifiers to cover every situation. Third, there are two units with different power output (360Ws or 500Ws), but otherwise identical features to suit the majority of outdoor shooting. As a comparison, a Canon 580EX II or Nikon SB-900 hotshoe flashgun amounts to approximately 60Ws,

making the Indras six to eight times more powerful.

As the Indra360Ws head requires less power to fire at its maximum capacity than the 500Ws, it can be powered with a smaller battery pack (the Indra360 battery pack). When using full-power flashes, this pack offers a 5sec recycling time and is rated to 350 flashes per charge. It measures 187x72x28.5mm and weighs just over 500g, so it's small enough to slip into your pocket and be almost unnoticeable when attached to a flash stand.

There's also a larger Indra



This image was taken with a Phottix Luna 110cm Octa on the right and a bare fill-light with a reflector on the left

battery pack, which comes in a capacity of 5,000mAh. It offers a 5sec recycle time with the Indra500Ws head and is claimed to allow 360 full-power flashes per charge. Two heads can be powered from a single pack, which also includes a 5V/2A USB port that allows users to charge devices such as a phone or tablet.

The lights feature a built-in 2.4GHz radio-triggering system that can be triggered by a Phottix Strato II or Odin trigger. When using the Odin, the Indra will shoot with TTL metering with both Canon and Nikon. Just to recap, TTL metering is where the flash and camera communicate to determine the correct flash exposure automatically. For moving subjects and scenes where the light is constantly changing, TTL metering is very useful. TTL can be controlled by

±3EV in 1/3-stop increments on the remote. For those not wanting to use TTL, there's also multi-mode and full-manual mode. These are both set on the head, and full-manual mode can be wirelessly adjusted when using the Odin transmitter. Power range can be adjusted from 1/1 (full power) to 1/128 power with 1/3-stop increments between each power fraction.

Another useful feature is high-speed sync and second-curtain sync, so the photographer is no longer limited to shutter speeds of 1/60-1/200sec, but can instead shoot anything from a multiple second exposure right through to 1/8,000sec shutter speed. This will be most useful for photographers who want to shoot outdoors and balance ambient light with flash exposure more accurately.

Currently, the Indra features three groups, A, B and C, and four channels that allow users to control each light independently by assigning it a group and a channel. However, at Photokina 2014 Phottix announced it would have 32 channels and five groups, so it's likely that the Indra will receive a firmware update some time soon. An update will likely also see the Odin II able to support Sony cameras with TTL. However, currently, the triggers are only available for Canon and Nikon.

Other noteworthy features include the built-in slave cell that can be triggered from the pulse of another flashgun and a modelling light. This is a small

LED light with controllable output at settings of 1-10. While it's rather dim, it is a bonus to have a modelling light featured on a flash head like this.

In use

I used the Phottix Indra360 unit for a couple of Halloween-themed photo shoots, lifestyle fashion shoots and studio product photography. Throughout I found the flash to be very reliable, firing consistently and giving good quality light. The Indra360 power pack makes it really easy to have an assistant hold the light in position. Even though the flash head itself is very light, once a big modifier is added it becomes noticeably heavy. The Indra360 battery pack lasted for around 200 shots and still had half its power left – which is quite impressive. When taking multiple shots in succession, the flash's recycle time isn't outstanding, but it was suitable for most projects. Using the bigger battery pack with the Indra360 I was able to shoot a series of three or four full-power flashes over a few seconds.

Shooting scenes where a small amount of the subject is lit while the rest of the scene is rather dark can be quite tricky with TTL metering. It tends to vastly overestimate the flash power required and blow the highlights. I found myself dialling down the flash exposure by between -1 and -2.5EV in these situations.

However, when shooting in this manner the Indra's TTL worked brilliantly – allowing me to move the lighting and change set-ups in each shot without needing to take multiple test exposures.

AP

Our verdict

ALTHOUGH the Phottix Indra 360Ws worked well for overpowering the autumn sun, if I were shooting outdoor portraits consistently I'd opt for the 500Ws version to ensure never being under-powered. Overall, the Indra offers all the flexibility of flashguns, a wealth of modifiers and more powerful, better quality light. It may be a bit bigger than a flashguns set-up, but it's a worthy trade off for its great feature set. While the TTL can be a bit inaccurate, having TTL metering and HSS on a

studio kit is amazing, especially at this price point. Currently the only product with similar features is the Profoto B1, and at £1,650 per head plus battery it's considerably more expensive. Although it's not quite as advanced as Profoto's built-in battery pack, the Phottix battery packs – and heads – are very light, which makes them great for taking on location.

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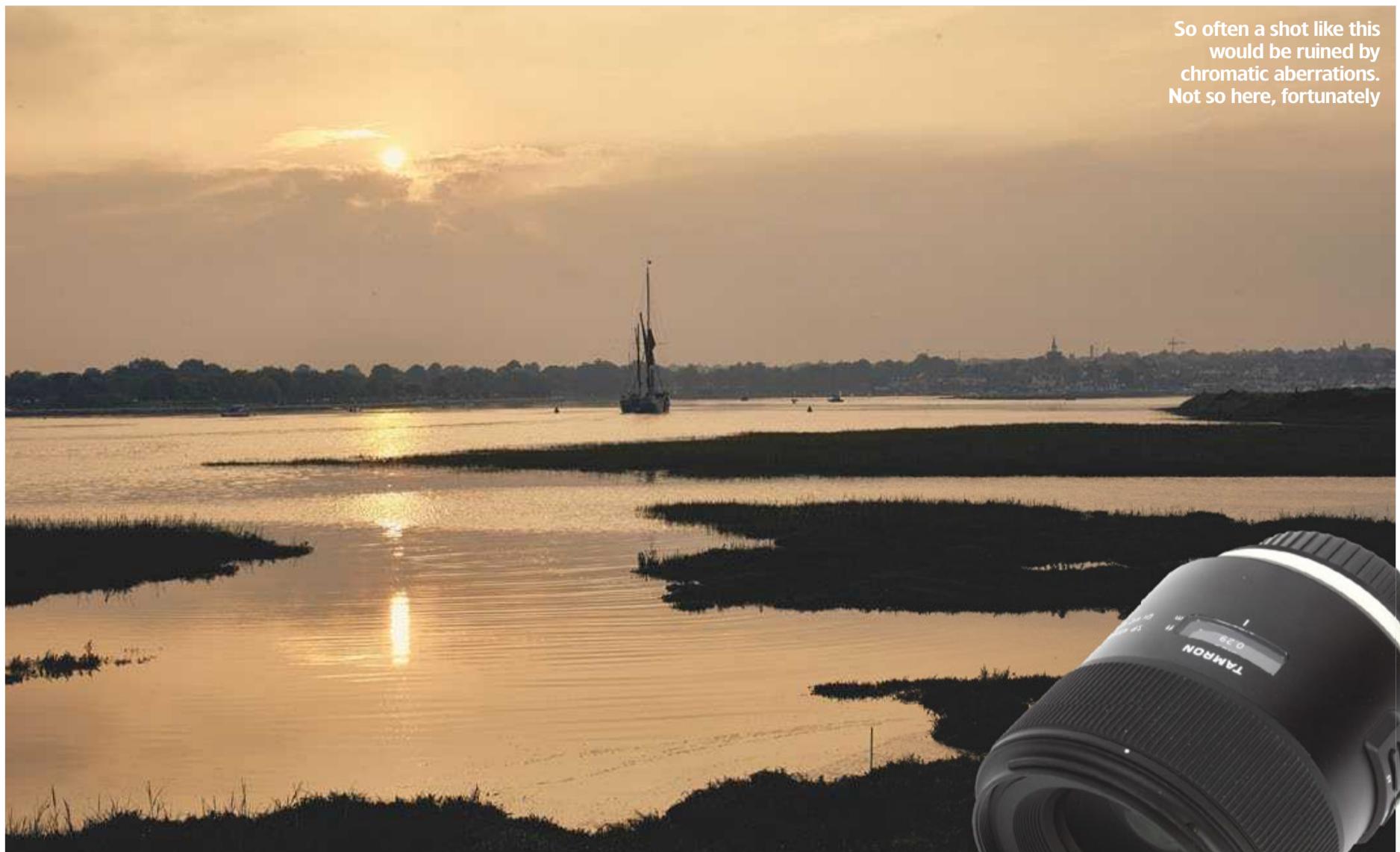
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So often a shot like this would be ruined by chromatic aberrations. Not so here, fortunately

Tamron SP 45mm f/1.8 Di VC USD

A new era begins for **Tamron** as the company famous for its zooms moves into the premium fixed-focal-length lens market. **Damien Demolder** tests the first, a 45mm fast standard

We have it in our heads that 50mm is the standard focal length for 35mm format, and it has been for years. The rule is that the length of the diagonal of the frame, of film or sensor, is the focal length with the 'normal' angle of view, and that's what makes our standard focal length. If you have a ruler it'll take you a minute at most to work out that the diagonal of the 35mm frame, and that of a full-frame sensor, is just over 43mm.

So why do we use 50mm as a standard? Well, it doesn't really matter, but the maths does explain why Tamron is touting this unusual focal length as a standard for full-frame users. The company isn't the first, either, as Pentax offers a rather nice 43mm f/1.9, and has done for some time. What makes the Tamron example special,

in my eyes at least, is that it's a bit faster than the Pentax and, more importantly, it's a fixed-focal-length lens from a company that has been obsessed with producing zooms for as long as I can remember.

In my youth the Tamron 90mm macro was legendary and it has remained a firm favourite ever since in all its modern incarnations. But the company seemed not to be interested in considering other focal lengths for fixed lenses, preferring to build more and more zooms for the mass market. The change came with the new f/2.8 zooms – the 24-70mm first, followed by the 70-200mm and 15-30mm. These lenses – priced highly and performing accordingly – marked a step change in quality for the company with new designs, new stabilisation and new drive motors, as well as

the intention of reaching a new market. I've badgered Tamron myself about fixed focal lengths, as Sigma has gone from strength to strength with its premium optics, and finally it seems the plunge has been taken.

Now two new fixed focal lengths have emerged, the Tamron SP 45mm f/1.8 Di VC USD and the 35mm f/1.8 Di VC USD, both of which feature vibration control, an Ultra Silent Drive motor and unusually close minimum focusing distances.

Features

The Tamron SP 45mm f/1.8 Di VC USD uses ten elements in eight groups in its construction, including one low-dispersion element and two moulded-glass aspherics. These are designed to reduce chromatic aberrations and to ensure square objects arrive looking square at the sensor. When used on a full-frame camera we benefit from a 51° angle of view, while APS-C sensor cameras will get just 34° of the coverage, which will deliver a similar impression to that of a 68mm lens on a full-frame system. With an f/1.8 maximum aperture Tamron can boast that its lens is slightly faster

than Pentax's 43mm lens, but it's only just as fast as the average 50mm standard lens, and not as fast as the premium f/1.4 and f/1.2 models that already exist.

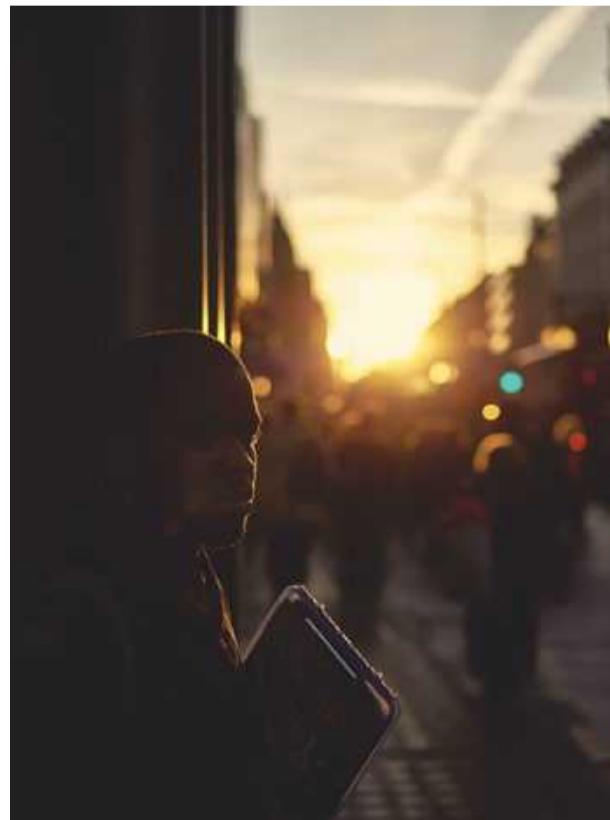
Special features that make this lens more remarkable include its nine-bladed iris, which should help to maintain a rounded entrance hole as the aperture is closed down, and a closest focusing distance of 29cm. Canon and Nikon standard lenses use either seven or eight blades in their apertures, and tend to have closest focus distances of 35–45cm. While more aperture blades in an iris is no guarantee of more attractive highlights, I've found it is a significant indicator and really helps when the lens is closed only a stop or two from the maximum setting – which is where the prominence of out-of-focus highlights will be strongest.

Traditionally, image-stabilisation systems have been reserved for longer focal lengths, with the requirement to maintain a steady image more obvious with that greater magnification. Tamron's inclusion of its VC (vibration compensation) system in this short focal length is not to compensate so much for the magnification of the lens, as to allow handheld photography in lower-light conditions without the need to increase noise through higher ISO settings. And that is genuinely useful.

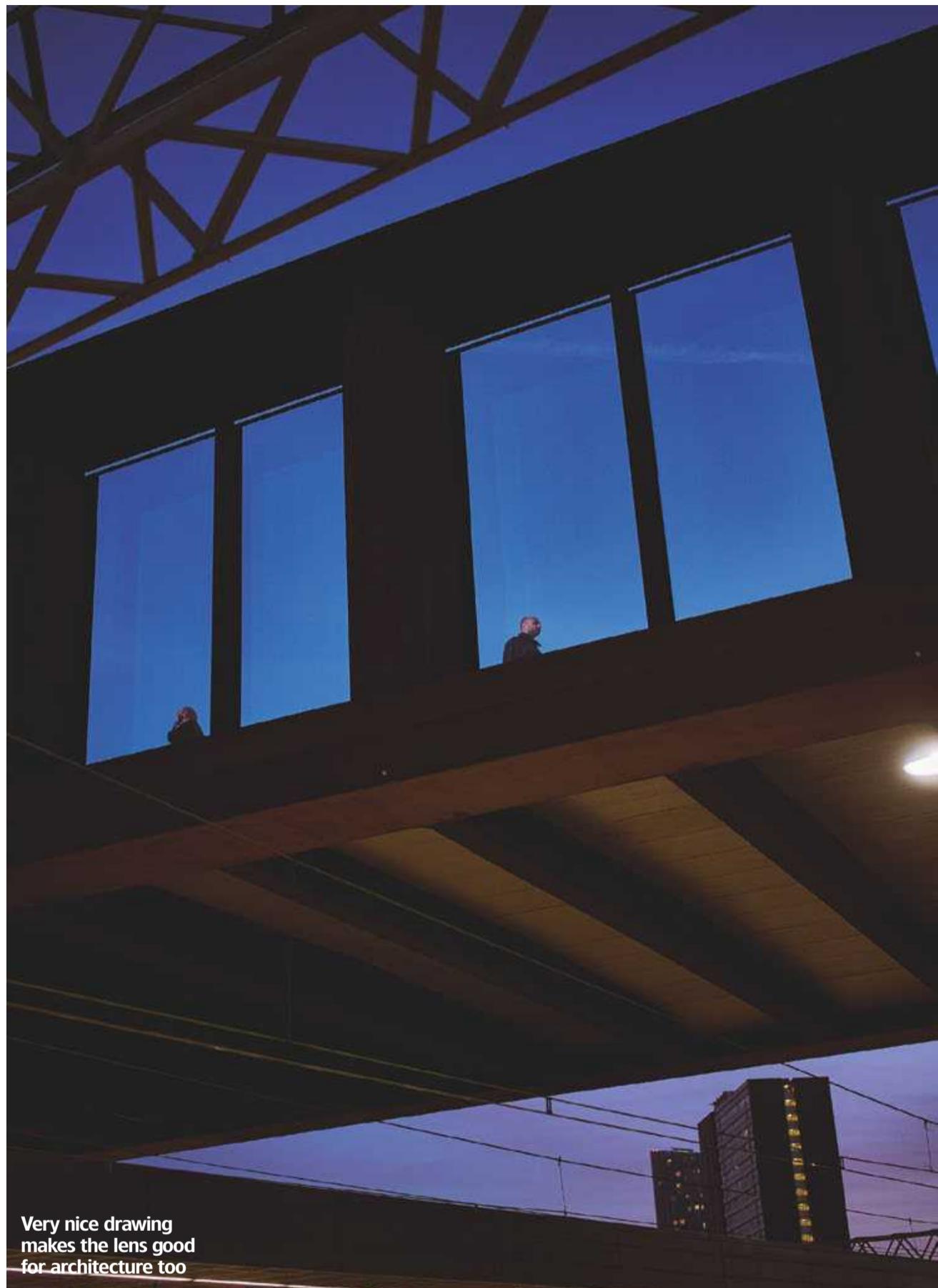
Tamron's answer to Nikon's Silent Wave Motor, Canon's Ultra Sonic Motor and Sigma's Hyper Sonic Motor is its Ultrasonic Silent Drive motor (USD). This, in common with other such systems, aims to shift the focusing elements of the lens quickly and silently so focus can be achieved as fast as possible.

Image quality

I'm pretty impressed with the quality of images this lens produced. I value wide-aperture sharpness and am pleased to say that although the lens doesn't perform at its best at f/1.8, it's still very good and sharpness is more than



Flare is well controlled when shooting into the sun



Very nice drawing makes the lens good for architecture too

'I value wide aperture sharpness, and at f/1.8 its sharpness is still very good'

acceptable. It's no surprise that resolution is better in the centre by f/4 and that the edges catch up by f/8, before things soften off a little from f/11 to f/16. Throughout the aperture range, though, the lens produces nice sharp images, and at no point did I notice softness that I found unacceptable.

The benefit of the nine-bladed iris is easily seen in images shot between f/2 and f/4. Highlight orbs are nicely rounded and evenly illuminated, and they remain mostly circular

close to the edges of the frame. This is a very pleasant characteristic, especially for those who like to shoot wide open to create a non-distracting backdrop for their subject.

Vignetting seems reasonably well controlled beyond f/2.8, although it is more than noticeable in flatly lit subjects when the lens is wide open. I rather like the effect, but it is a fault nonetheless – though not one that destroys images. More pleasing is the lack of chromatic fringing in images taken at all apertures. When inspected at 100% some cyan/green separation is visible along high-contrast edges, but you do need to look that close to see it. A click of the auto-correction button in Capture One Pro soon makes it



At f/1.8 the characteristic of the lens is rather beautiful. At f/11 it's a bit more crisp and factual

disappear. As the iris closes, the fringing slips away and none can be seen when best sharpness is required around f/5.6–8.

The VC proved its worth in low-light situations and, helped by the usability of the f/1.8 aperture, I was able to avoid racking up the ISO as often as I might have done otherwise. However despite the assistance of the USD motor, I didn't find the AF especially speedy, and have a number of pictures of moving people who have the focus on the back of them, not the front.

Build and handling

If you were expecting a 45mm lens to be reasonably compact you'll need to think again. This is quite a beast, and looks more than at home on the equally beastly Canon EOS-1D X. I was surprised by its size, I have to say, but a lack of miniaturisation is often compensated for by the space given to a design that creates better quality images. The lens feels very nicely made and is finished in a smooth semi-matt metal paint with a fine-rib focusing ring. In all, it's a rather good looking piece of equipment with a serious air about it.

When in use, a pair of switches falls beneath the thumb of the left hand. These take an effort to flick back and forth so it is unlikely that you'll deactivate the VC system by accident or find you're in manual-focusing mode when you last left the lens set for AF. The switches are housed in a raised platform so they are easy to find, and once you remember which does what you'll be able to operate without taking your eye from the finder. The focusing-ring action has just enough resistance and despite the wide range of focus distances that are covered it takes only 180° of rotation to get from 29cm to infinity. A window on the top of the barrel lets you see a focus scale, should you not be able to look through the viewfinder, but it's worth noting there's no depth of field indicators or infrared markings with it.

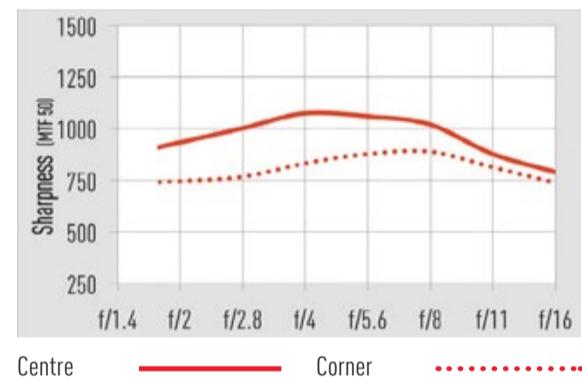
AP



Tamron SP 45mm f/1.8 Di VC USD

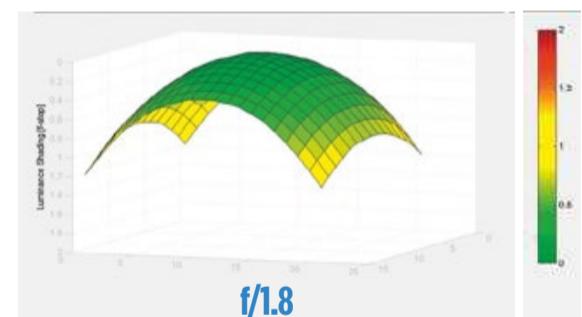
Resolution

Resolution is pretty good at all aperture settings and, while of course corners and the centre get better as we close down, I was pleased with the amount of detail gathered at f/1.8. The best overall aperture is f/4, with the corners catching up by f/8, but sharpness tails off from f/11. It is interesting to see that wide-open resolution is better than when the lens is fully closed.



Shading

Shading is quite visible at the widest couple of settings on this lens, but that is to be expected. It is rather nice, in fact, so long as you aren't being scientific. There's a maximum of 1.2EV fall-off of brightness in the corners at f/1.8, which diminishes progressively on stopping down. Most of us will consider it gone by f/2.8, although f/4 will suit the more picky.



Data file

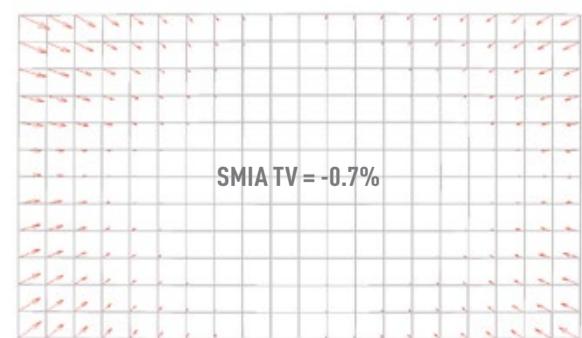
Price £580
Lens mount Canon, Nikon, Sony Alpha
Filter thread 67mm
Lens elements 10
Groups 8
Aperture blades 9
Max aperture f/1.8
Min aperture f/16
Minimum focus distance 29cm
Size 89.2x80.4mm
Weight 520g



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Curvilinear distortion

There isn't really a great deal of curvilinear distortion to speak of, with just a hint of barrel-type curvature of straight lines along the edge of the frame. It will be more pronounced when using the lens at its closest focus distance, but for larger scale subjects it will hardly feature. The correction is very well managed, making the lens flexible in use.



The Complete Guide to Photography

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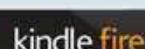
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Faulty film camera

Q I've just bought a Canon EOS 300 film camera. The problem is, when I load the film it winds all the way up, but then all the way down again. It doesn't stop, so I have no chance to take a picture. Why is this? **Rachel Woodason**

A I'm afraid it sounds like your camera is faulty. Entry-level Canon film SLRs like your EOS 300 rather idiosyncratically wind the film all the way out first, then back into the canister again as each shot is taken. The rationale for this is that exposed pictures are safe if the camera back is opened accidentally. So the camera *should* wind the film all the way out when it's loaded, then stop, and count the frames back down as you shoot until the film is finished.

One possibility could be that the film-counting sensor inside the camera is dirty, and not registering the movement of the film through the camera. Above is a picture of the similar Canon EOS 50E showing what this looks like; the film sensor is circled in white. Cleaning this gently with a cotton bud dipped in water or alcohol might help your camera work again. **Andy Westlake**

Printing problems

Q I'm fairly new to printing digital photographs and have a problem that I haven't seen mentioned anywhere else. When I print a photograph, several millimetres are cropped from all four edges, sometimes

Detail orientated

Q I am currently using a Canon EOS 1200D with a Sigma 17-70mm lens attached. I also own a Sigma 10-20mm f/4.5-5.6 wideangle, Sigma 50-200mm f/4-5.6 and Canon EFS 24mm lens. The main subjects I like to photograph are landscapes and architecture, but I'd like a better zoom lens so I can focus in on more detail in the architecture. I have about £250 to spend. What would you recommend? **Stephen Todd**

A To get better architectural detail than you can from your Sigma 50-200mm, you'll need a longer focal-length lens. It's also important to make sure that whatever you buy includes optical image stabilisation, otherwise you risk image blur ruining your shots.

Looking at buying new, your best bet would probably be the Tamron SP AF 70-300mm f/4-5.6 Di VC USD, which includes both optical stabilisation and an ultrasonic-type focus motor for fast and quiet autofocus. It costs around £240. Other options include the Canon EF-S 55-250mm f/4-5.6 IS STM or the Sigma AF 70-300mm

losing important detail. Also, a white border always appears when I'm expecting the photo size to match the paper. Can you suggest what I'm doing wrong?

On a different matter, my photographs have recently started printing in very pale and washed-out colours, when colours appear perfectly bright in the camera and on the computer screen, and prints were always OK in the past. This has happened only since I upgraded to Windows 10 – that



Lenses that include optical image stabilisation are key for detailed architectural shots

f/4-5.6 DG OS, both of which cost around £190. However, the Canon doesn't have quite as much telephoto 'reach', and the Sigma has a less sophisticated AF motor.

If you're prepared to buy second-hand, you should be able to get any of these lenses a bit cheaper, or possibly find a Canon EF 70-300mm f/4-5.6

IS USM within your budget. But it's important to understand that there are a lot of different 70-300mm f/4-5.6 models from Canon, Sigma and Tamron, and most don't have optical stabilisation (and are therefore much cheaper). So look out for the relevant initials in the lens name: IS, OS and VC respectively. **Andy Westlake**

couldn't be the problem, could it? **Joe Roberts**

A Unfortunately it's always difficult to diagnose printing problems without being able to sit in front of the computer in question. However, here are a couple of pointers for the sort of things to look at. Overall, it sounds as though you've lost some key printing settings during the upgrade to Windows 10, and you probably

need to go through your printer driver settings carefully and sort them out. Exactly what the settings are called, and where they appear, will depend on which printer you're using and, in particular, which brand – Canon and Epson use different names for each.

First, to get prints without white borders, you'll need to ensure borderless printing is selected. This is usually just a case of clicking a check

ROUND TWO
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TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

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Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

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box somewhere in the printer driver.

Second, if your prints are being cropped slightly, this is probably because you've enabled a setting that slightly expands the print size. This is normally used for borderless printing, to ensure there's no residual fine white edge due to paper misalignment in the printer. You'll have to identify this setting and turn it off again.

Regarding your colours, you need to make sure that you have the correct paper type selected. Different papers accept different amounts of ink, and if you print on photo paper using settings for ordinary plain paper you'll get unsatisfactory results.

Another possibility is that there's something awry with your colour management settings, and



It's important to go through your printer-driver settings after any upgrade

it could be that you're applying colour management twice (or 'double profiling'). If you had colour management set up in your printing program before updating to Windows 10, then you'll need to ensure that it's

turned off in your printer driver after the update. Another possibility is that you're not applying any colour management at all, which can be a problem with photo papers.

Andy Westlake

HOW IT WORKS

I am
your

Foveon X3 sensor

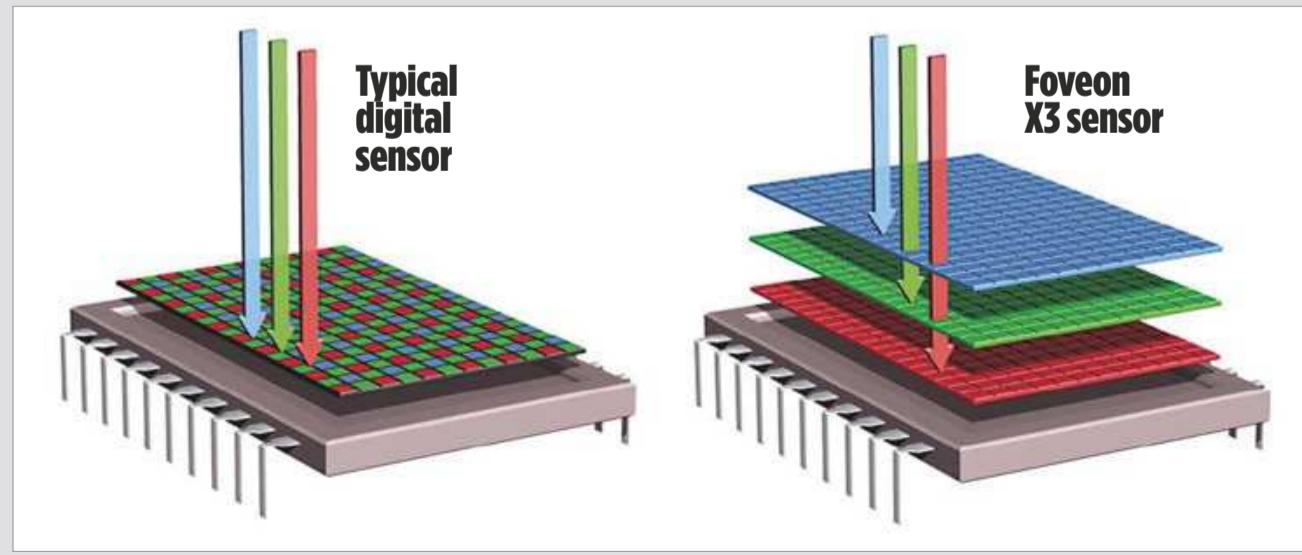
THE VAST majority of colour digital cameras use a sensor based on a Bayer colour filter array, where individual photosites are dedicated to one of three primary colours, usually red, green or blue. I am a Foveon sensor and I am very different, as every sensor photosite is sensitive to all three colours. This fundamental difference means a lot but is widely misunderstood. I am also a technology now owned by the Sigma Corporation of Japan.

Camera resolution is, by convention, a count of the photosites on a sensor because this matches the so-called native resolution of that sensor. Nonsense, I say! A Bayer filter sensor needs at least three photosites to record the full spectrum of colour, and because that information can't be recorded at a single photosite location, you can't represent a single pixel of full-colour image data precisely. Only a Foveon X3 sensor can do this.

Because on a Bayer filter sensor colour information is recorded at a third or less of the photosite resolution, this information has to be interpolated and then basically an estimate of the colour is assigned to each photosite position and so to the image pixel represented.

A Foveon X3 sensor avoids undesirable artefacts that are a by-product of the colour interpolation process. A criticism of Foveon sensors is that we pretend to be higher in resolution than we actually are. But Foveon sensor resolution is the truth and Bayer filter sensors mislead. With those sensors the one-third colour resolution and the need for further processing means conventional sensor resolution is vastly over-stated.

It's a shame that my virtues are enjoyed by such a small portion of the digital camera sector, but I suppose you can say that makes me exclusive!



Typical sensor photosites are dedicated to one primary colour, but Foveon photosites are sensitive to all three



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What's good Excellent lens quality. Fine engineering.

What's bad The viewfinder flap.



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In the bag

Justin Mott is an award-winning documentary, editorial and commercial photographer and cinematographer. Visit www.mottvisuals.com

iPhone 6

1 I use an assortment of Canon cameras for big commercial jobs, but we're selling more and more micro content shoots for our clients. I'm shooting stills and video, editing and posting on the fly. Therefore, there's no better all-in-one device than the iPhone.



Sunblock

2 Due to the nature of the work I'm doing at the moment, I'm shooting throughout south-east Asia, and at a variety of resorts. That means I'm always out in the sun. I'm extremely pasty and I burn instantly, so this is a must.



LifeProof Waterproof Case

3 Often I'm in pools, in the ocean, sailing at sea or being crushed by waves, so it's absolutely imperative that my phone is kept waterproof. I love this little device because it allows me access to places I wouldn't normally be able to visit.



Back-up iPhone 6

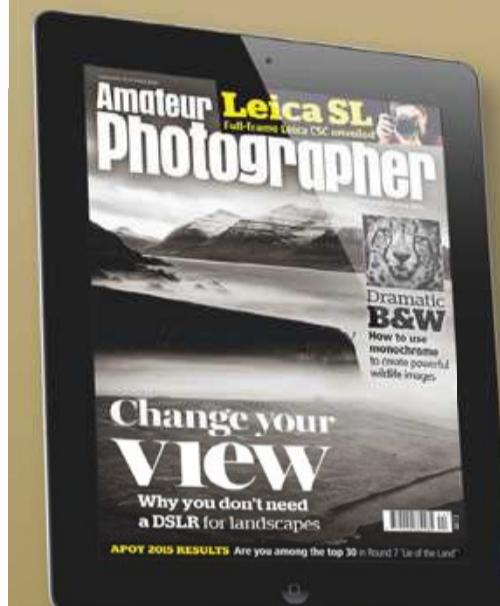
4 Phones break or get wet, or perhaps you forget to seal the LifeProof case properly before you jump under a waterfall. There goes your phone, hypothetically, of course. One of the most important things you can take on any photo shoot is back-up gear.

Odoyo Power Shell

5 I shoot from sun up to sun down, and when I'm not shooting I'm emailing my office, so the battery life on most of my devices gets drained pretty quickly. This handy accessory allows me to shoot while charging. I absolutely love it!

List of kit iPhone 6, Sunblock, LifeProof Waterproof Case, back-up iPhone 6, Odoyo Power Shell, Beats Studio Bluetooth headphones, extra power cell, Rolex GMT 2

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K-3 II + 18-135mm £999
K-3 II + 16-85mm £999
K-3 Body £659
K-3 + 18-135mm £939
K-50 £339
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K-S2 £529



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10.0 fps
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K-3 II + 18-55mm £829
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K-3 II + 16-85mm £999
K-3 Body £659
K-3 + 18-135mm £939
K-50 £339
K-S1 £399
K-S2 £529



PENTAX K-3 II

24.3 megapixels
8.3 fps
1080p movie mode

FREE 50mm lens*

X-E2 From £499
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X-E2 + 18-55mm + Free lens £699
X-Pro1 £464
X-T1 Body £842
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X-E2 From £499
X-E2 Body + Free lens £499
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£100 CASHBACK* + FREE grip

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X-T10 Body £480
£440 Inc. £40 Cashback*
X-T10 + 18-55mm XF £999
+ 55-200mm XF £999
£959 Inc. £40 Cashback*



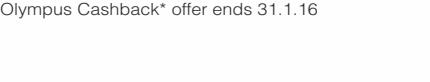
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16.3 megapixels
8.0 fps
1080p movie mode

£40 CASHBACK*

X-T10 From £480
X-T10 Body £480
£440 Inc. £40 Cashback*
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£959 Inc. £40 Cashback*

X-T10 From £480
X-T10 Body £480
£440 Inc. £40 Cashback*
X-T10 + 18-55mm XF £999
+ 55-200mm XF £999
£959 Inc. £40 Cashback*



OLYMPUS E-M10 II

16.3 megapixels
10.0 fps
1080p movie mode

£100 CASHBACK* + FREE grip

E-M10 II From £549
OM-D E-M10 II Body £549
OM-D E-M10 II + 14-42mm £649

PENTAX K-3 II From £669
K-3 II Body £669
K-3 II + 18-55mm £829
K-3 II + 18-135mm £999
K-3 II + 16-85mm £999
K-3 Body £659
K-3 + 18-135mm £939
K-50 £339
K-S1 £399
K-S2 £529



PENTAX K-3 II

24.3 megapixels
8.3 fps
1080p movie mode

FREE 50mm lens*

X-E2 From £499
X-E2 Body + Free lens £499
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X-T1 + 18-135mm £1239
£1164 Inc. £75 Cashback + Free Grip*



OLYMPUS E-M10 II

16.3 megapixels
8.5 fps
1080p movie mode

£100 CASHBACK* + FREE grip

E-M10 II From £549
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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam - Portsmouth



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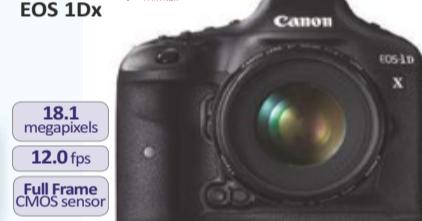
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CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

★★★★★ 'You haven't got one? Get one!'
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1Dx

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1Dx Body

£4399

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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• 16cm Min Height



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• 9cm Min Height

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OLYMPUS Flashguns:



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EF-S 18-135mm f3.5-5.6 IS STM	£298
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EF-S 55-250mm f4.5-5.6 IS STM	£200
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NIKON LENSES

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60mm f2.8 D AF Micro	£368
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18-200mm f3.5-5.6 G ED AF-S DX VR II	£549
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70-200mm f2.8G ED AF-S VR II	£1579
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28-300mm f3.5-6.3 Di II VC PZD	£529
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5.0x optical zoom
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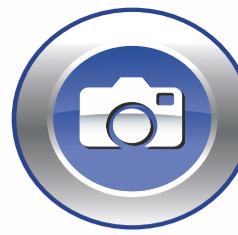
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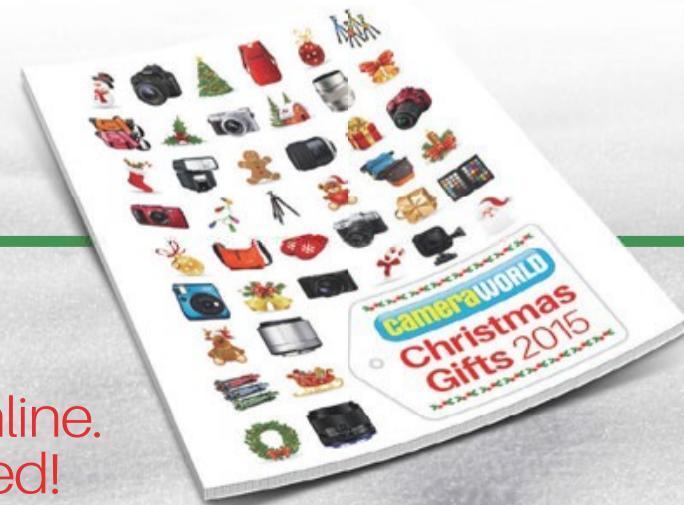
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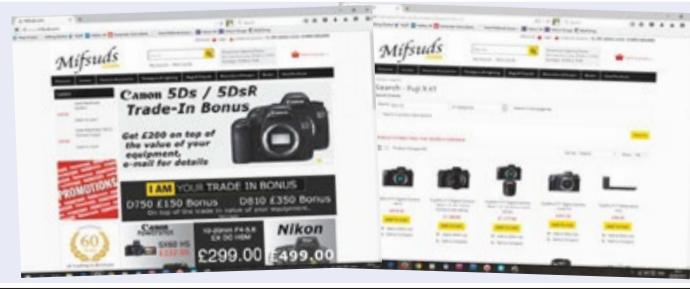
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TAM 10-24 F3.5/4.5 Dill

£199

BG-5

£49

BG-6

£119

BG-7

£99

BG-8

£79

G1X MKII M- box

£379

G10 compact

£99

EOS M kit

£299

CANON DIGITAL AF USED

CP-E3

£49

EOS 1V HS body box

£599

EOS 1V HS body

£499

EOS 1HS body

£149

EOS 3 + PB-E2

£239

EOS 3 + BP-E1

£199

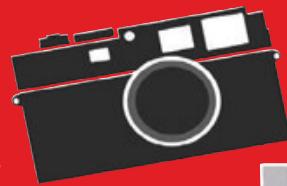
EOS 3

£499

EOS 3

£149

EOS 3



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We also PART EXCHANGE and BUY FOR CASH
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Canon EOS	Sigma 18-250mm F3.5-6.3 DC OS HSM.....Mint- £179	Canon Manual	TLA10 Flash.....As Seen / Mint- £20 - £59	56mm F1.2 R XF.....Mint- £599	Fuji S3 Pro Body Only.....E+ £79	
EOS 3 Body Only.....E+ £109	Sigma 24-70mm F2.8 EX DG HSM.....E+ £449	F1NAE Black Body Only.....Exc / E+ £159 - £199	TLA200 Flash.....E++ £79	60mm F2.4 XF R Macro.....E++ £289	Fuji S5 Pro Body Only.....E+ / E+ £179 - £199	
EOS 30 Body Only.....E+ £69 - £119	Sigma 24-70mm F2.8 IF EX DG	F1N Black Body Only.....E+ £159			Nikon D3 Body Only.....E+ / E+ £799 - £989	
EOS 30 Date Body Only.....E+ £69	HSM.....E+ / E+ £329 - £399	F1 Black Body Only.....As Seen / E+ £89 - £149			Nikon D800E Body Only.....E+ £1,349	
EOS 30E Body Only.....As Seen £39	Sigma 28-300mm F3.5-6.3 DL.....As Seen £49	T90 Body + Databack.....E+ £179	AX Body Only.....E+ / E+ £199 - £249	Olympus 9-18mm F4.5-6 ED Zuiko.....E+ £249	Nikon D800 Body Only.....E+ / Mint- £989 - £1,049	
EOS 5 + VG10 Grip.....E+ £49 - £59	Sigma 50mm F1.4 EX DG HSME++ / Mint- £199 - £219	T90 Body Only.....E+ £69 - £89	NX Body Only.....E+ £189	Sigma 10-20mm F4.5-6 EX DC HSM.....E+ £179	Nikon D700 Body Only.....As Seen / E+ £349 - £679	
EOS 5 Body Only.....E+ / E+ £59 - £69	Sigma 50mm F2.8 EX DG Macro.....E+ £149	T70 + 50mm F1.8.....E+ £35	RTS3 Body Only.....E+ £299	Olympus 11-22mm F2.8-3.5 Zuiko.....E+ /	Nikon D610 Body Only.....E+ £849	
EOS 50E + 28-80mm USM IV	E+ £59	Sigma 50-500mm F4-6.3 APO DG HSM.....Exc £299	T70 Body Only.....E+ / Mint- £29 - £35	RX Body Only.....E+ £149	Mint- £249 - £299	Nikon D600 Body Only.....E+ £679
EOS 50E + 500mm F8.....E+ £29	Sigma 70mm F2.8 EX DG Macro E+ / E+ £179 - £199	A1 Black + 50mm F1.8.....E+ £69	S2 Body Only.....E++ / Unused £399 - £549	Olympus 12-60mm F2.8-4 ED	Nikon D300 + MB-D10 Grip.....E+ £359	
EOS 50E + BP50 Grip.....As Seen / E+ £25 - £69	Sigma 70-200mm F2.8 EX APO	A1 Black Body Only.....Exc / E+ £39 - £89	ST Body Only.....E+ £199 - £229	SWD.....E+ / E+ £279 - £349	Nikon D300 Body Only.....E+ / E+ £239 - £269	
EOS 50E + Sigma 24-60mm F2.....E+ £149	HSM.....E+ / E+ £219 - £299	A1 Black Body Only.....Exc £49	RTS2 Body + Winder.....E+ £169	Olympus 14-35mm F2 SWD.....E+ £989	Nikon D200 Body Only.....As Seen £99	
EOS 50E Body Only.....E+ / E+ £25 - £49	Sigma 70-210mm F2.8 APO.....E+ £149	AE1 Chrome Body.....E+ £59	RTS2 Body Only.....E+ £129	Olympus 18-180mm F3.5-6.3 Zuiko.....E+ £249	Nikon D80 Body + 35-80mm.....E+ £149	
EOS RT Body Only.....Unused £149	Sigma 70-300mm F4-5.6 APO DG.....E+ £69	AV1 Black Body Only.....E+ £49	RTS Body Only.....E+ £99	Panasonic 25mm F1.4 Lumix D.....E+ £299	Nikon D70 Body + Non Nikon Grip.....As Seen £49	
10-22mm F3.5-4.5 EFS.....E+ / Mint- £249 - £299	Sigma 100-300mm F4 APO EX HSM.....E+ £279	AV1 Chrome + Winder A.....Exc £39	Aria Body Only.....E+ £99	Olympus 25mm F2.8 Zuiko.....E+ £139	Nikon D70 Body Only.....As Seen £49	
14mm F2.8 L USM.....Exc £89	Sigma 105mm F2.8 EX DG Macro.....E+ £189	AV1 Chrome Body Only.....E+ £49	167MT Body Only.....E+ £59	Olympus 35mm F3.5 Macro Zuiko.....E+ £98 - £129	Nikon D7100 Body Only.....E+ / Mint- £489 - £539	
14mm F2.8 L USM II.....E+ / Mint- £1,099 - £1,289	Sigma 120-300mm F2.8 EX DG OS HSM S.E.+ £1,789	FTb QL Black Body Only.....E+ £59	137MD Body Only.....E+ £35 - £39	Olympus 40-150mm F3.5-4.5 ZuikoE+ / E+ £39 - £49	Nikon D7000 Body Only.....E+ / E+ £299 - £329	
15-85mm F3.5-5.6 IS USM.....E+ £389	Sigma 120-400mm F4.5-5.6 APO DG OS	FTb QL Chrome Body Only.....E+ £49 - £59	139 Body Only.....E+ £35 - £39	Olympus 40-150mm F4.5-6 ED	Nikon D5300 Body Only.....E+ £289	
16-35mm F2.8 L USM.....E+ £599	HSM.....E+ / E+ £349	Pellix + 50mm F1.8.....As Seen £69	Zuiko.....E+ / E+ £45 - £49	Olympus 50-200mm F2.8-3.5 SWD.....E+ £499	Nikon D3200 Body Only.....E+ £179	
16-35mm F2.8 L USM MKII.....Mint- £819	Sigma 135-400mm F4.5-5.6 APO.....E+ £179	20mm F2.8 B/lock.....E+ £139	28-80mm F3.5-4.5 AF.....E+ £249	Olympus 50-200mm F2.8-3.5 SWD.....E+ £499	Olympus E30 Body + HLD4 Grip.....E+ £359	
17-40mm F4 L USM.....Exc / E+ £289 - £399	Sigma 135-400mm F4.5-5.6 APO DG.....E+ £199	20mm F3.5 Macrophoto Lens.....E+ £149	28-80mm F3.5-5.6 AF.....Unused / New £349 - £399	Olympus 50-200mm F2.8-3.5 Zuiko.....E+ £369 - £389	Olympus E30 Body + HLD4	
17-55mm F2.8 FFS IS USM.....E++ / Mint- £379 - £399	Sigma 170-500mm F5-6.3 APO.....E+ £149	28mm F2.8 FD.....E+ / Unused £20 - £59	28-85mm F3.3-4 MM.....E+ £239	Olympus 50mm F2 ED Macro Zuiko.....E+ £269	GripE30	
18-55mm F3.5-5.6 FFS.....E+ £59	Sigma 300mm F2.8 APO.....Unused £299	35-70mm F3.5-4.5 FD.....E+ / Unused £29 - £49	50mm F1.4 AF.....E+ £499	Olympus 7-14mm F4 ED Zuiko.....E+ £749	Body Only.....E+ £289	
18-55mm F3.5-5.6 FFS II.....E+ £49	Sigma 300mm F2.8 APO DG HSM.....E+ £1,299	35-70mm F4 FD.....E+ £19	50mm F1.4 MM.....E+ £199	Sigma 70-200mm F2.8 APO EX DG Macro HSM.....Mint- £399	Olympus E30 Body + HLD4 GripE400 +	
18-55mm F3.5-5.6 IS STM.....Mint- £69	Sigma 300mm F2.8 APO EX	35-70mm F4 FD AF.....Unused £89	50mm F1.7 AE.....E+ / E+ £89 - £99	14-42mm.....E+ £99		
18-55mm F3.5-5.6 IS STM (EOS M).....E+ £69	DG HSM.....E+ £1,589 - £1,649	35-105mm F3.5 FD.....Unused £149	60mm F2.8 AE Macro.....E+ £299	Olympus 70-300mm F4-5.6 ED Zuiko.....Mint- £199	Olympus E30 Body + HLD4 GripE420 + 17.5-45mm +	
18-200mm F3.5-5.6 IS EFS.....E+ £229	Sigma 300mm F4 APO.....E+ / E+ £149 - £199	35-105mm F3.5-4.5 FD.....E+ / Mint- £45 - £89	70-200mm F3.5-4.5 AF.....E+ £349	Samyang 85mm F1.4 IF MC Aspherical.....E+ £169	40-150mm.....E+ £149	
22mm F2 STM.....Mint- £89	Sigma 400mm F5.6 AF.....E+ £79	50mm F1.4 B/lock.....As Seen £25	70-200mm F4-5.6 AF.....E+ £499	Sigma 150mm F2.8 APO DG Macro.....E+ £299	Olympus E30 Body + HLD4 GripE450 +	
24mm F1.4 L USM.....Mint- £699	Sigma 400mm F5.6 APO Tele Macro.....E+ £149	50mm F3.5 FD + F25 Tube.....E+ £79	70-300mm F4-5.6 AF.....E+ / Unused £449 - £689	Olympus EC14 Zuiko Tele Converter.....Mint- £189	14-42mm.....E+ £129	
24mm F1.4 L USM MKII.....Mint- £899	Sigma 500mm F4.5 APO EX HSM.....E+ £1,795	50mm F3.5 FD Macro.....E+ £49	85mm F1.4 AF.....E+ £899	Olympus EC20 2x Tele Converter.....Mint- £249	Olympus E30 Body + HLD4 GripE520 +	
24mm F2.8 EF.....E+ £189	Sigma 600mm F8 Reflex.....E+ £179	70-150mm F4.5 FD.....E+ £19	100mm F2 AE.....E+ / E+ £599	14-42mm.....E+ £149		
24mm F2.8 IS USM.....Mint- £299	Tamron 14mm F2.8 Asph (IF) AF SP.....E+ £349	70-210mm F4 FD.....Exc / Unused £25 - £89	100mm F3.5 AE.....E+ £179 - £199	Olympus E30 Body + HLD4 GripE520		
24mm F2.8 STM.....Mint- £99	Tamron 17-35mm F2.8-4 XR Di.....E+ £159	75-200mm F4.5 FD.....Exc / E+ £19 - £49	100mm F4 S Planar.....E+ £699	Panasonic 7-14mm F4 G Vario.....E+ £579		
24mm F3.5 L TSE.....E+ / E+ £649 - £749	Tamron 17-50mm F2.8 Di II.....E+ £199	100mm F2.8 B/lock.....E+ £65	135mm F2 (60 Year Edition).....Unused £2,399	Samyang 7.5mm F3.5 Fisheye.....E+ £169		
24-70mm F2.8 L USM.....E+ £799	Tamron 17-50mm F2.8 XR Di II VC LD Asph Mint- £229	100mm F4 FD Macro +.....Unused £599	180mm F2.8 AE.....Unused £599	Panasonic 12-32mm F3.5-5.6 OIS G.....Mint- £179		
24-70mm F4 L IS USM.....E+ £899	Tamron 18-200mm F3.5-6.3 XR Di II.....E+ £99	Tube.....E+ / Unused £119 - £199	200mm F4 AE.....Unused £449 - £499	Panasonic 12-35mm F2.8 X Vario OIS HD.....E+ £519		
24-85mm F3.5-4.5 USM.....E+ £128	Tamron 18-250mm F3.5-6.3 Di.....E+ £89	100mm F4 Macro B/lock.....Exc £59	300mm F4 AE.....E+ £299	Olympus 12-40mm F2.8 M.Zuiko.....E+ £589		
24-105mm F4 L IS USM.....E+ £399 - £429	Tamron 24-135mm F3.5-5.6 Asph.....E+ £149	100-300mm F5.6 FD.....Exc / Unused £39 - £99	TLA20 Flash.....E+ / E+ £15 - £39	Olympus 12-50mm F3.5-6.3 M Zuiko.....E+ £139		
28-80mm F2.8-4 L USM.....E+ £349	Tamron 28-75mm F2.8 XR Di.....Mint- £229	200mm F2.8 FD.....E+ / E+ £99 - £149	TLA280 Flash.....As Seen / Unused £39 - £149	Panasonic 12.5mm F12 G 3d.....E+ / Mint- £89 - £99		
28-105mm F3.5-4.5 USM.....As Seen £59	Tamron 28-300mm F3.5-6.3 XR Di.....E+ £109	300mm F5.6 FD.....E+ £89 - £79	TLA30 Flash.....E+ / Unused £19 - £49	Rokinon 12mm F2 CS.....E+ £219		
28-300mm F3.5-5.6 L IS USM.....E+ £1,299	Tamron 28-300mm F3.5-6.3 XR Di VC.....E+ £279	Sigma 16mm F2.8 Fisheye.....Mint- £99	TLA360 Flash.....E+ / E+ £79 - £89	Olympus 14-150mm F4-5.6 M.Zuiko ED II.....Mint- £369		
35-70mm F3.5-4.5 EF.....E+ £35	Tamron 70-200mm F2.8 Di LD (f) Macro.....E+ £299	Sigma 400mm F5.6 APO.....Mint- £79	TLA480 Flash.....E+ / £129	Panasonic 14-42mm F3.5-5.6 Asph OIS E+ / Mint- £79		
35mm F1.4 L USM.....Mint- £789	Tamron 70-300mm F4-5.6 Di.....E+ £59	Tamron 28-200mm F3.8-5.6 Asph.....E+ £49		Pentax K7 Body + D-BG4 Grip.....E+ £229		
45mm F2.8 TS-E.....E+ £649 - £849	Tamron 200-500mm F5-6.3 Di LD AF.....E+ £489	Tokina 300mm F2.8 ATX.....Unused £549 - £599	Fuji X-E1 Black Body Only.....E+ / Mint- £139 - £179	Panasonic 14-42mm F3.5-5.6 G X Asph OIS E+ £119		
50mm F1.0 L USM.....Mint- £2,999	Tokina 10-17mm F3.5-4.5 DX Fisheye.....Exc Demo £499	2xA Extender.....E+ £35	Fuji X-E1 Silver Body Only.....E+ / Mint- £139 - £179	Pentax *ist DL2 + 18-55mm.....E+ £119		
50mm F1.2 L USM.....E+ £799 - £889	Tokina 16-50mm F2.8 ATX Pro DX.....E+ £249	2xB Extender.....E+ / E+ £29	Fuji X-Pro1 Body.....E+ £299	Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....E+ £79		
50mm F1.4 USM.....E+ / Mint- £199 - £219	Tokina 24-200mm F3.5-5.6 SD.....E+ £129	AE Finder FN.....E+ / E+ £69 - £99	Fuji X-Pro1 XQ1.....Mint- £149	Pentax *ist DL Body Only.....E+ £79		
50mm F1.8 EF II.....E+ £55 - £59	Tokina 28-80mm F2.8 ATX Pro.....E+ £199	Angle Finder B.....E+ / Unused £25 - £35	Fuji X-E1 Black Body Only.....E+ / £165	Olympus 14-42mm F3.5-5.6 EZ M.ZuikoE+ / Mint- £129		
50mm F1.8 EF Mk1.....E+ / E+ £129 - £149	Tokina 35mm F2.8 Macro.....E+ £489	Eye Level Finder FN.....E+ £49	Fuji X-E1 Silver Body Only.....E+ / Mint- £139 - £179	Pentax K7 Body + D-BG4 Grip.....E+ £229		
50mm F2.5 EF Macro.....E+ £149	DX ATX.....E+ / New £249 - £299	Servo EE Finder.....E+ £75	Fuji X-E2 Silver Body Only.....E+ £299	Panasonic 14-42mm F3.5-5.6 M.Zuiko ED.....E+ £119		
55-200mm F4.5-5.6 USM.....E+ £59	Tokina 50-135mm F2.8	Speed Finder F.....As Seen £45 - £65	Fuji X-Pro1 Body.....E+ £299	Pentax *ist DL Body Only.....E+ £79		
60mm F2.8 EFS Macro.....E+ £199	DX ATX.....E+ £249	Speed Finder FN.....E+ £99	Fuji X-T10 Black Body Only.....Mint- £399	Samsung GX10 + 18-55mm.....E+ £109		
70-200mm F2.8 L IS USM.....E+ £549	Tokina 300mm F2.8 ATX SD.....E+ £749	Speedfinder FN.....As Seen / E+ £49 - £69	Nikon J1 Black + 10mm.....Unused £179	Olympus 17mm f1.8 M.Zuiko Black.....E+ £279		
70-200mm F4 L IS USM.....E+ £599 - £649	Zeiss 18mm F3.5 ZE.....Mint- £699	Waist Level Finder F.....E+ / Unused £59	Nikon J4 Black + 10-30mm VR.....Mint- £199 - £229	Sigma SD14 + 105mm EX Macro.....E+ £279		
70-200mm F4 L USM.....E+ £339 - £349	Zeiss 21mm F2.8 ZE.....E+ / Mint- £749 - £899	Waist Level Finder F1.....E+ £45	Olympus E-P1 + 14-42mm.....E+ £99	Sony A350 Body Only.....E+ £149		
70-300mm F4-5.6 L IS USM.....E+ / E+ £199 - £219	Zeiss 28mm F2 ZE.....E+ £519	Waist Level Finder FN.....E+ £75 - £79	Olympus E-P2 Black Body Only.....E+ £79	Sigma 19mm F2.8 DN - A.....Mint- £89		
70-300mm F4-5.6 L IS USM.....E+ / E+ £699 - £719	1.4x EF II Extender.....Exc / E+ £129 - £179	Waist Level Finder FN-6X.....E+ £85	Olympus E-P2 Chrome Body Only.....E+ £89	Fuji A550 Body Only.....E+ £199		
70-300mm F4-5.6 D IS USM.....E+ £389 - £399	2x EF Extender.....E+ / E+ £109 - £129	Film Chamber 250.....E+ £95	Olympus E-P3 + 14-42mm Black.....E+ £179	Sony A700 Body Only.....E+ / E+ £169 - £189		
75-300mm F4-5.6 E III.....E+ £79	2x EF MkII Extender.....E+ £149	Handy Stand F.....E+ £49	Olympus E-P3 Body Only - Black.....E+ £99 - £139	Olympus E30 Body + HLD4 Grip.....E+ £549		
75-300mm F4-5.6 USM III.....E+ £79	Sigma 1.4x APO EX Converter.....E+ £79	Transistor Pack G.....E+ £49	Olympus E-P3 Body Only - Black.....E+ £99 - £139	Pentax *ist DL + 18-55mm.....		

See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
 Our knowledgeable staff are on hand and ready to help



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105-210mm F4.5 C ULD.....As Seen / E++ £65 - £149	17-55mm F2.8 G AFS DX IFED..Exc / E++ £349 - £439	Voigtlander 20mm F3.5 SLII	Mint- £279
150mm F2.8 A.....E+ £169	18mm F2.8 AFD	E++ £649	Zeiss 18mm F3.5 ZF.2.....E++ £699
150mm F3.5 C.....E+ £115	18-55mm F3.5-5.6 AFS.....E+ £49	Zeiss 21mm F2.8 ZF.....E++ £749	
150mm F3.5 N.....E+ £79	18-55mm F3.5-5.6 G AFS DX VR.....E+ £69	Zeiss 25mm F2 ZF2.....E++ £950	
150mm F4 C.....E+ / E++ £69 - £99	18-55mm F3.5-5.6 G AFS VR II.....Mint- £79	Zeiss 25mm F2.8 ZF.....E++ £449	
210mm F4 C.....As Seen / E++ £59 - £139	18-70mm F3.5-4.5 G AFS ED DX.....E+ / E++ £99 - £129	Zeiss 25mm F2.8 ZF.2.....E++ £539 - £79	
210mm F4 N.....As Seen / E++ £49 - £99	18-105mm F3.5-4.5 G AFS ED DX VR.....E+ /	Zeiss 35mm F2 ZF.2.....E++ / Mint- £549 - £599	
300mm F5.6 C.....E+ / E++ £129	Mint- £129 - £149	Zeiss 50mm F1.4 ZF.2.....E++ £399	
500mm F5.6 C.....E+ / E++ £299	18-135mm F3.5-5.6 AFS DX	Zeiss 85mm F1.4 ZF.....New £799	
Komura 2x Converter.....E+ £35	18-140mm F3.5-5.6 AF-S G ED VR DX	Zeiss 85mm F1.4 ZF.2.....E++ £749	
Teleplus 2x Converter.....E+ / E++ £29	20mm F2.8 AFD	TC-20 EII AFS Converter.....Mint- £269	
Vivitar 2x Converter.....E+ £49	20-35mm F2.8 AFD	TC-20E Converter.....E++ £129	
120 Insert.....E+ £10	24mm F1.4 G AFS ED	Mint- £990	TC-20EI Converter.....E++ £179
120 Pro Mag.....E+ / E++ £39 - £45	24mm F2.8 AFD	Kenko 2x Pro300 Converter	E+ £75
120 Super Mag.....E+ £35	24mm F3.5 ED PC-E.....E+ / Mint- £229 - £249	Sigma 2x Apo EX Converter.....E++ £99	
220 Insert.....E+ / E++ £5 - £20	24-70mm F2.8 G AFS ED	Metz 58 AF-2 Digital	Mint- £159
220 Inserts x2.....E+ £10	24-85mm F3.5-4.5 G ED VR.....E+ / £279	Sigma EF430 Super Flash.....E+ £39	
Plain Prism.....E+ £39	24-120mm F3.5-5.6 ED AFD	Sigma EF500 Super Flash.....E+ / E++ £29 - £35	
Plain Prism 645.....As Seen £29	24-120mm F3.5-5.6 G AFS ED VR	Sigma EF530 ST DG TTL Flash.....E+ £79	
Polaroid Mag (645).....E+ £35	24-120mm F4 AFS G ED VR.....E+ / £499	Sigma EM-140 DG Macroflash - Nikon.....Mint- £199	
Prism Finder 645.....As Seen / E++ £25 - £59	28mm F2.8 AF.....E+ / £99	R1C1 Speedlight Commander Set.....Mint- £399	
Prism Finder FP401.....E+ £49	28-105mm F3.5-4.5 AFD.....E+ / £129	SB21B Ringflash.....E+ / £99 - £179	
Prism Finder N.....E+ £49	35mm F1.4 G AFS	SB22 Speedlight.....E++ £35	
AD401 Strobe Bracket.....Unused £45	35mm F1.8 G AFS DX	SB22S Speedlight.....E+ £35	
Auto Extension Tube 1.....E+ £15	35mm F2 AFD	SB24 Speedlight.....As Seen / E+ £19 - £39	
Auto Extension Tube 2.....E+ / E++ £15 - £25	35-105mm F3.5-4.5 AF	SB25 Speedlight.....E++ £49	
Auto Extension Tube 3S.....E+ £19	45mm F2.8 PC-E ED Macro	SB27 Speedlight.....E++ £59	
Auto Extension Tubes No 1, 2, 3S.....E+ £49	50mm F1.4 AFD	SB500 Speedlight.....Mint- £149	
Deluxe Grip.....E+ £20	50mm F1.4 AFN	SB50DX Speedlight.....E+ £79	
Power Drive N.....E+ £39	50mm F1.8 AFD	SD8 Battery Pack.....E++ £35	
Power Drive WG401.....E+ £69	50mm F1.8 G AFS	SD80A Battery Pack.....Mint- £39	
	50mm F1.8 G AFS (Retro)	SD800 Speedlight.....E+ / Mint- £109 - £149	
	55-200mm F4-5.6 AFX D G VR	SB800 Speedlight.....E+ / Mint- £159 - £179	
	55-200mm F4-5.6 AFX D G VR	SB80DX Speedlight.....E+ £79	
Mamiya RB67 Series		SD8 Battery Pack.....E++ £35	
Pro S Gold Edition.....Mint- £949	60mm F2.8 AF Micro	SD80A Battery Pack.....Mint- £39	
Pro S Complete.....E+ £349	60mm F2.8 AF Micro	SD800 Speedlight.....E+ / £99	
Pro Body + WLF.....E+ £119	70-200mm F2.8 G AFS ED VR	SD80DX Speedlight.....E+ / £99	
127mm F3.5 KL.....As Seen £79	70-200mm F2.8 G AFS ED	SD800 Speedlight.....Unused £69	
140mm F4.5 C Macro.....As Seen £79	70-200mm F4-5.6 AFX D G VR	SD80DX Speedlight.....E+ / £99	
180mm F4.5.....As Seen £69	70-200mm F4 G AFS ED VR	SD800 Speedlight.....E+ / £99	
180mm F4.5 C.....As Seen £75	70-200mm F4 G VR ED	SD800 Speedlight.....E+ / £99	
250mm F4.5.....As Seen / E++ £79 - £149	70-300mm F4-5.6 AFG	SD800 Speedlight.....E+ / £99	
Auto Extension Tube No1.....E+ / E++ £39 - £55	70-300mm F4-5.6 ED AFD	SD800 Speedlight.....E+ / £99	
Auto Extension Tube No2.....E+ / E++ £29 - £39	70-300mm F4-5.6 G AFS VR	SD800 Speedlight.....E+ / £99	
Flash L Grip.....E+ £25	75-240mm F4.5-5.6 AFD	SD800 Speedlight.....E+ / £99	
Plain Screen (RB67).....E+ / £20	80-400mm F4.5-5.6 AFD VR	SD800 Speedlight.....E+ / £99	
Pro Shade.....E+ £29	85mm F1.4 AFD	SD800 Speedlight.....E+ / £99	
Angle Finder.....E+ £79	85mm F1.8 AFD	SD800 Speedlight.....E+ / £99	
Magnifying Hood.....E+ £49	105mm F2 AF DC	SD800 Speedlight.....E+ / £99	
Pro SD 120 Mag (6x4.5cm).....Mint- £69	105mm F2 AF DC	SD800 Speedlight.....E+ / £99	
Pros 220 Mag.....E+ / £145	105mm F2.8 AFD Micro	SD800 Speedlight.....E+ / £99	
	105mm F2.8 AFS G VR Micro	SD800 Speedlight.....E+ / £99	
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180mm F4.5 WN.....As Seen / E+ £89 - £129	300mm F4 AFS IFED	SD800 Speedlight.....E+ / £99	
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CLI521	Colours 9ml		Originals: Set of 10	£8.99
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CLI526	Colours 9ml		Originals: Set of 10	£8.99
PGI550/CLI551	Set of 5		Originals: Set of 10	£37.99
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CLI551	Colours 7ml		Originals: Set of 10	£7.99
PGI550/CLI551XL	Set of 5		Originals: Set of 10	£54.99
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CLI551XL	Colours 11ml		Originals: Set of 10	£10.99
PG540	Black 8ml		Originals: Set of 10	£10.99
PG540XL	Black 21ml		Originals: Set of 10	£15.99
CL541	Colour 8ml		Originals: Set of 10	£13.99
CL541XL	Colour 15ml		Originals: Set of 10	£15.99
PG545XL	Black 15ml		Originals: Set of 10	£13.99
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PGI520/CLI521	Set of 5		Originals: Set of 5	£19.99
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CLI8	Colours 13ml		Originals: Set of 5	£19.99
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PGI520	Black 19ml		Originals: Set of 5	£19.99
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PGI525	Black 19ml		Originals: Set of 5	£3.99
CLI526	Colours 9ml		Originals: Set of 5	£3.99
PGI525/CLI526	Set of 5		Originals: Set of 5	£19.99
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CLI551XL	Colours 12ml		Originals: Set of 5	£3.99
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CLI551XL	Colours 11ml		Originals: Set of 5	£12.99
PG540	Black 8ml		Originals: Set of 5	£12.99
PG540XL	Black 21ml		Originals: Set of 5	£15.99
CL541	Colour 8ml		Originals: Set of 5	£13.99
CL541XL	Colour 15ml		Originals: Set of 5	£15.99
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Compatibles:			Originals: Set of 5	£4.99
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PGI5/CLI8	Set of 5		Originals: Set of 5	£4.99
PGI520	Black 19ml		Originals: Set of 5	£19.99
CLI521	Colours 9ml		Originals: Set of 5	£3.99
PGI520/CLI521	Set of 5		Originals: Set of 5	£19.99
PGI525	Black 19ml		Originals: Set of 5	£3.99
CLI526	Colours 9ml		Originals: Set of 5	£3.99
PGI525/CLI526	Set of 5		Originals: Set of 5	£19.99
PGI550XL	Black 25ml		Originals: Set of 5	£4.99
CLI551XL	Colours 12ml		Originals: Set of 5	£3.99
PGI550/CLI551XL	Set of 5		Originals: Set of 5	£19.99
PGI550XL	Black 22ml		Originals: Set of 5	£12.99
CLI551XL	Colours 11ml		Originals: Set of 5	£12.99
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PG545XL	Black 15ml		Originals: Set of 5	£13.99
CL546XL	Colour 13ml		Originals: Set of 5	£15.99
Compatibles:			Originals: Set of 5	£4.99
PGI6	Black 27ml		Originals: Set of 5	£3.99
CLI8	Colours 13ml		Originals: Set of 5	£19.99
PGI5/CLI8	Set of 5		Originals: Set of 5	£4.99
PGI520	Black 19ml		Originals: Set of 5	£19.99
CLI521	Colours 9ml		Originals: Set of 5	£3.99
PGI520/CLI521	Set of 5		Originals: Set of 5	£19.99
PGI525	Black 19ml		Originals: Set of 5	£3.99
CLI526	Colours 9ml		Originals: Set of 5	£3.99
PGI525/CLI526	Set of 5		Originals: Set of 5	£19.99
PGI550XL	Black 25ml		Originals: Set of 5	£4.99
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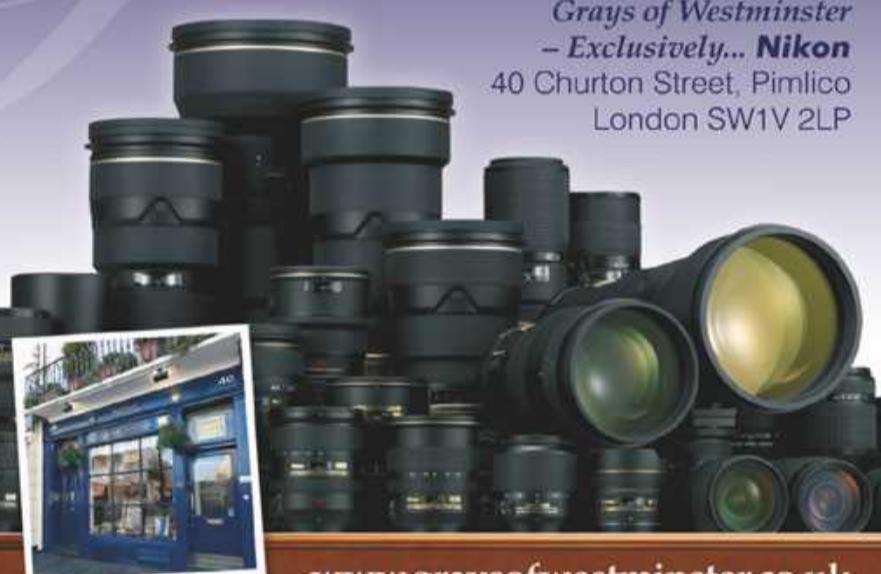
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Final Analysis

Roger Hicks considers...

‘Sorb Girl’, from ‘Irrlicht’ series, 2013-2014 by Yana Wernicke

About 1,500 years ago, a Slavic tribe settled around what is now called the river Spree in eastern Germany. They were known variously as Sorbs, Wends and Lusatians, and today they are an official minority nation living in Brandenburg and Saxony. Their Wendish language is reminiscent of both Czech and Polish, and may have been one of the foundations of Yiddish. Their traditions are strong and fiercely guarded, with traditional costumes still widely worn on Sundays as well as for weddings and religious or other festivals. Of course, you have to be careful with the word ‘tradition’: this picture evokes the 17th and 18th centuries, but probably pre-Christian influences mean that young girls play an important part in several ancient Sorbian customs and ceremonies.

Until Les Rencontres d’Arles photography festival in 2015, I’d never heard of the Sorbs. Then I saw Yana Wernicke’s pictures and she told me about them. I’ve since learned more. I’d love to see where and how they live: a culture like this can’t last forever. And it all began with this picture. It reminded me of an Old Master painting, perhaps some rich merchant’s daughter painted by Rembrandt. The lighting, the background: everything fits perfectly – except that someone’s hands are fixing her costume, just as another little girl’s costume might have been fixed 300 years ago. The white watch strap emphasises the modernity: the picture jumps across the centuries, and teaches us at least three things.

First, paintings can be at least as much an inspiration



© YANA WERNICKE

‘Very few people could create a series of superb pictures on a single theme’

as photographs. We can look at the light, the contrast and the composition, and apply it all to our photography. The photographer doesn’t have all the freedoms the painter does, but equally, photography is easier to learn.

Second, great photography requires depth and consistency. Many could take a single picture as good, with some

effort and a lot of luck. Very few could create a series of superb pictures on a single theme, from which it was hard to choose just one image.

The third lesson is similar to the second: success demands huge amounts of time and effort. Many dream of success but fail to understand the sheer level of commitment and hard work involved. Yana’s series is

the result of a year’s shooting, her graduation project for the Ostkreuzschule (the school of photography and design) in Berlin in 2014. After graduating, she exhibited with the school at Arles in 2015 and put the series up on www.yanawernicke.com. She has already had several international exhibitions, and in late 2015/early 2016 she will be an Artist in Residence at the Goethe Institute in Pune, India. Could you fit all that in with the rest of your life?

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